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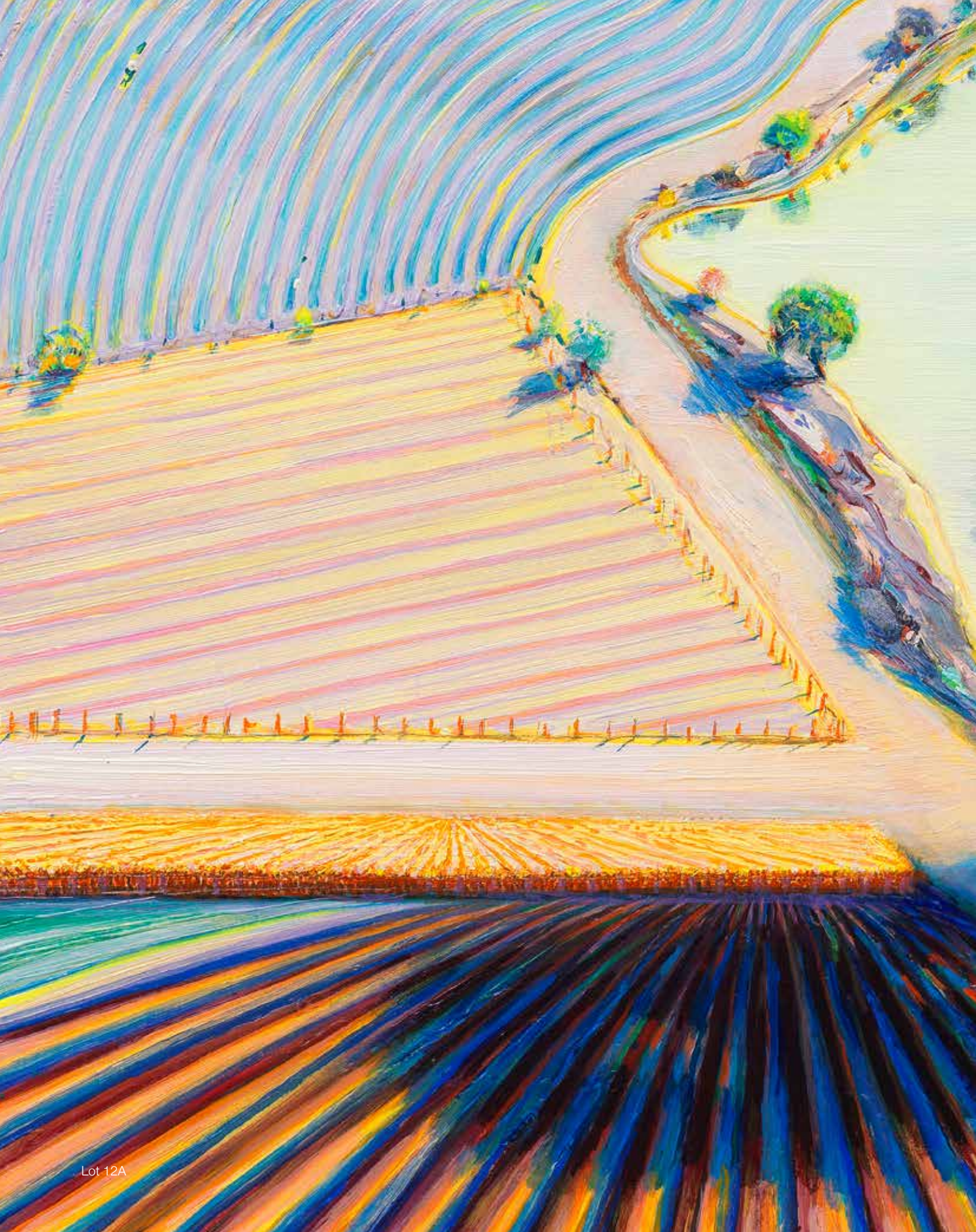
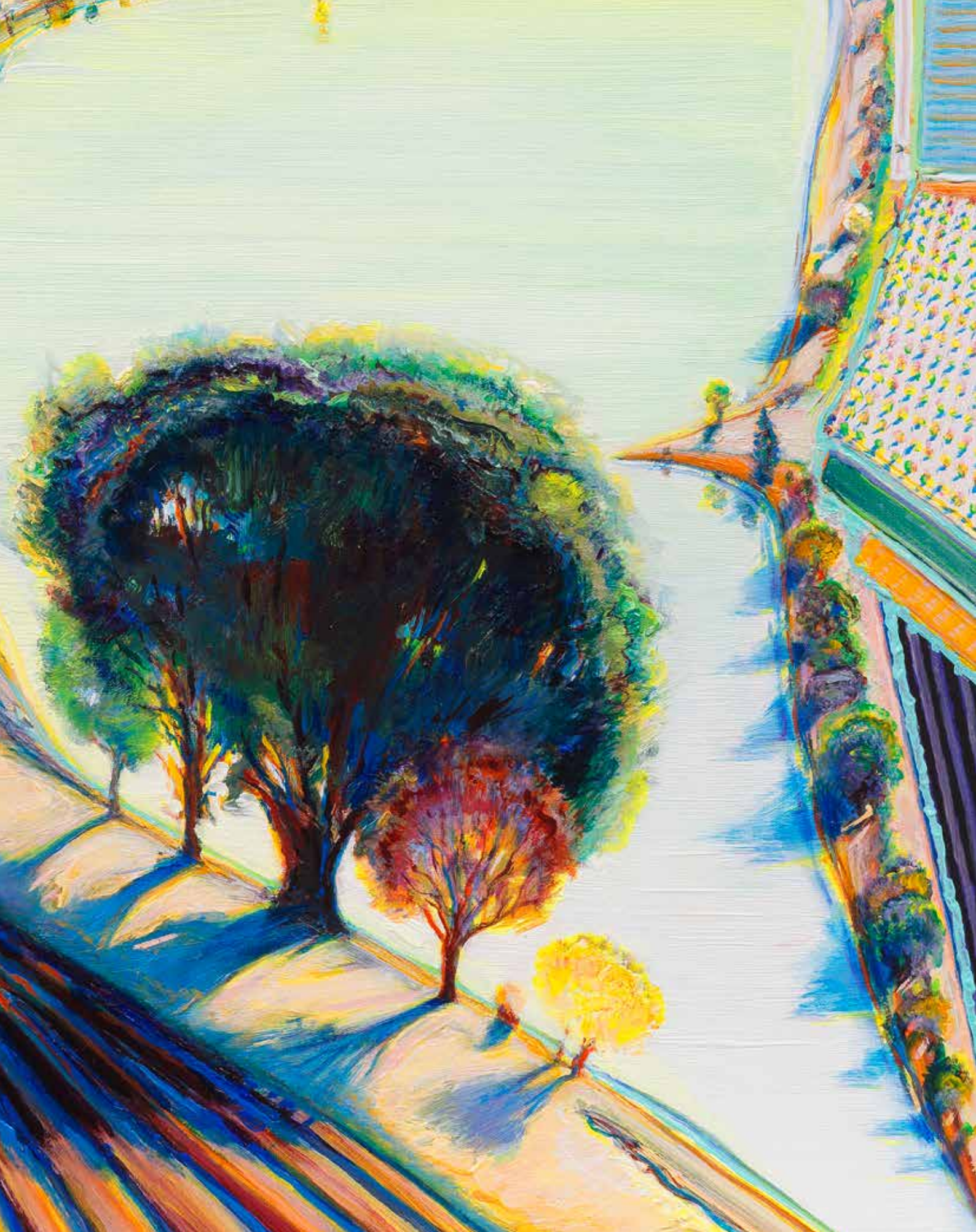
# 20\21 CENTURY

## Evening Sale

New York | November 19, 2025



Lot 12A



Lot 9A

# 20th & 21st Century Art
## Evening Sale

New York | Wednesday, November 19, 2025 at 4pm EST

**BONHAMS**

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Tuesday, November 11, 10am - 5pm
Wednesday, November 12, 10am - 5pm
Thursday, November 13, 10am - 5pm
Friday, November 14, 10am - 5pm
Saturday, November 15, 12pm - 5pm
Sunday, November 16, 12pm - 5pm
Monday, November 17, 10am - 5pm
Tuesday, November 18, 10am - 5pm
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**PROPERTY OF A LADY, RANCHO MIRAGE AND NEW YORK CITY**

1A
**JEAN DUBUFFET (1901-1985)**
*Promeneuse et promeneur*
signed with the artist's initials, inscribed and dated 'J.D à Gordon Bunshaft 1970'
(on the right leg of the right figure)
vinyl epoxy on polyurethane
*8 1/4 x 13 x 9 in (20.8 x 33 x 23 cm)*
Executed on October 28, 1970

**US$70,000 - 100,000**
**£52,000 - 75,000**
**HK$540,000 - 780,000**

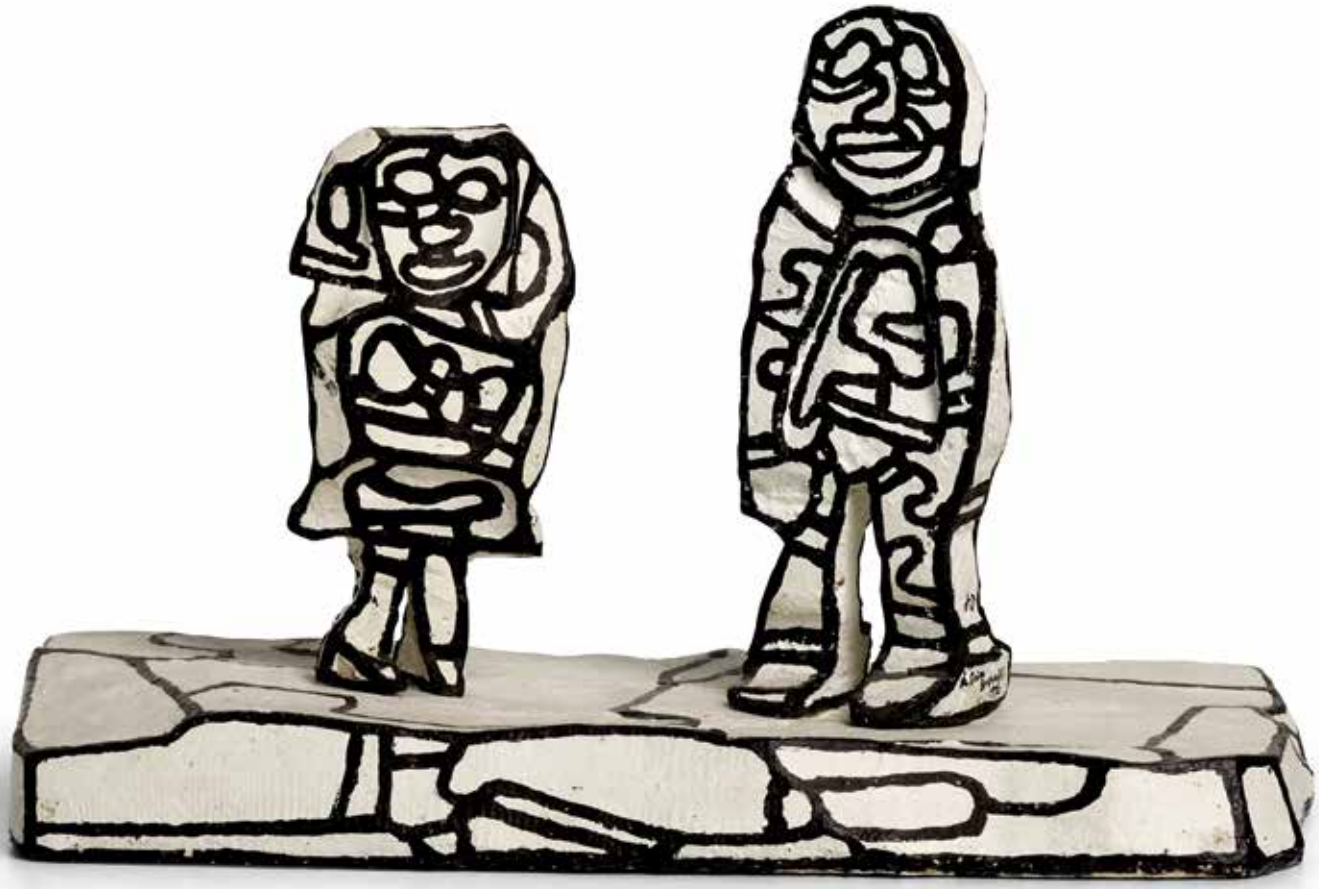
**Provenance**
The Collection of Nina and Gordon Bunshaft, New York.
The Museum of Modern Art, New York.
Sale: Christie's New York, *Contemporary Art (Part II)*, May 4, 1995, Lot 147.
Acquired from the above by the present owner.

**Literature**
M. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXV: Arbres, murs, architectures*, Paris, 1974, no. 118 (illustrated p. 117).

Belonging to Dubuffet's *L'Hourloupe* cycle, one of his most celebrated passages of work that occupied him from 1962 to 1974 and extended his graphic language into the realm of sculpture and architecture, *Promeneuse et Promeneur* is an exceptionally elegant and rare example of the artist's sculptural foray. The subjects of the present work, outlined in the distinctive black tracery against a paper-white ground, appear as drawings conjured into being. In *Promeneuse et Promeneur*, Dubuffet has translated the spontaneity of his drawn line into three-dimensional form. This transformation, from the mental to the material, embodies the central premise of *L'Hourloupe* and indeed much of Dubuffet's lifelong concern: that art could give form to thought itself, imagining a novel universe of forms and meaning.

Formerly in the collection of Nina and Gordon Bunshaft, patrons of some of the most renowned artists of the twentieth century, one need only consider a small number of the artworks the Bunshafts gifted to the Museum of Modern Art, New York, by bequest in 1995, to appreciate their profound connoisseurship and impact on the MoMA collection itself: Helen Frankenthaler's *Chairman of the Board* (1971); Alberto Giacometti's *Tall Figure III* (1960); Fernand Léger's *The Mirror* (1925); Jean Dubuffet's *Facades d'immeubles* (1946); Henry Moore's *Animal Form* (1969-1970); Joan Miro's *Moonbird* (1966). In the intimacy of this tabletop sculpture, we glimpse not only Dubuffet mastering a wonderfully concise scale, but the friendship and patronage through which it emerged. Bunshaft, longtime architect of Skidmore, Owings & Merril and winner of the Pritzker Architecture Prize in 1988, was not known to be affable or talkative. It's been noted by biographer Nicholas Adams, however, that his friendships with artists revealed a softer, more vulnerable side to the terse architect. In a 1972 letter to Dubuffet, written after the unveiling of *Groupe de quatre arbres* – a commission for the plaza of the Chase Manhattan skyscraper Bunshaft had designed and opened in 1961 – Bunshaft reflected: "I enjoyed your visit here tremendously. I felt that although I have known you, off and on, for many years, this is the first time we really became closer" (quoted in: Nicholas Adams, "Silence and Gordon Bunshaft," *Yale University Press*, November 19, 2019, Online). This sentiment reveals the closeness of spirit between two creators who had each contributed their vision to 28 Liberty Street.

After long-term ownership since the sale from the MoMA-Bunshaft bequest in 1995, the opportunity to now acquire a museum-quality *L'Hourloupe* sculpture by Jean Dubuffet steeped in history is not to be missed.



The present work in the collection of Nina and Gordon Bunshaft at the Travertine House, East Hampton.

**"A reclusive contemporary master, [Jim Nutt] showcas[es] a talent in which Northern Renaissance precision and frugality are met by caustic harshness based in Surrealism and American popular culture. Nutt reduces the face to a kind of map where each feature exists in isolation, with its own style. Noses resemble geological outcroppings; eyes, which rarely match, can be indicated with the most delicate of marks. They all come together in the end, but only after careful examination."**

- Roberta Smith

**PROPERTY FROM THE COLLECTION OF LAURA-LEE W. WOODS**

2A
**JIM NUTT (B. 1938)**
*New things are a foot.*
signed, inscribed and dated 'New things are a foot. By Jim Nutt © 1983' (on the reverse of the frame)
acrylic on Masonite, in artist's frame
*23 1/4 x 21 1/4 in (59.1 x 54 cm)*
Painted in 1983

**US$200,000 - 300,000**
**£150,000 - 220,000**
**HK$1,600,000 - 2,300,000**

**Provenance**
Phyllis Kind Gallery, New York.
Acquired from the above by the present owner in 1984.

**Exhibited**
New York, Phyllis Kind Gallery, *Jim Nutt,* April 1984.
Washington, D.C., The Corcoran Gallery of Art, 39th *Biennial Exhibition of American Painting,* February 2 - November 30, 1985 (exh. cat., no. 62) (later traveled to Evanston, Illinois; Youngstown, Ohio; Cincinnati, Ohio).

**PROPERTY FROM THE COLLECTION OF AUGUST BECKER**

3A
**GERTRUDE ABERCROMBIE (1909-1977)**
*Small Phonograph*
signed and dated 'Abercrombie '55' (lower right)
oil on panel
*11 3/8 × 7 in (29 × 17.8 cm)*
Painted in 1955

**US$70,000 - 100,000**
**£52,000 - 75,000**
**HK$540,000 - 780,000**

We are grateful to Dr. Susan Weininger, Professor Emerita, Roosevelt University, for her assistance cataloging this work.

**Provenance**
Wendell & Esther Wilcox Collection, Chapel Hill, North Carolina (acquired directly from the artist).
Acquired from the above by the present owner.

**Exhibited**
New York, Karma Gallery, *Gertrude Abercrombie*, August 9 - September 23, 2018.

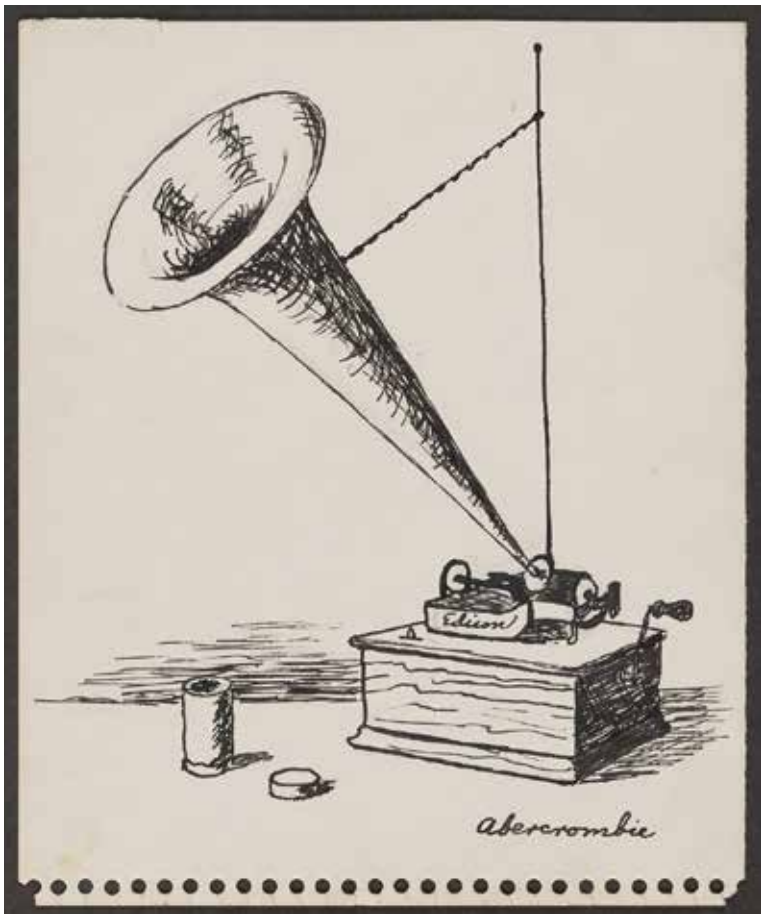
**Literature**
The artist's handlist, *Paintings 1950-1959*, no. 11.

*Small Phonograph*, painted in 1955, offers a sparse vignette of highly personal iconography. While deceptively straightforward, the work is imbued with a quietly powerful dynamism capable of transforming the mundane everyday into the extraordinary. Gertrude Abercrombie's distinctive visual language was heavily informed by the innermost depths of her subconscious, dreams, and lived experiences. Drawing inspiration from the "simple things that are a little strange," Abercrombie's painted realm of magical realism allowed her to question one's existence as traditionally understood, while also creating an alternate reality (Abercrombie quoted in *University of Illinois Exhibitions of Contemporary American Painting*, 1951, p. 157).

*Small Phonograph* is the last of three known examples that Abercrombie painted of this subject between the years of 1954 and 1955. The present work's iconography and composition are nearly identical to that of *Inheritance* (1955). Measuring in at 48 x 32 inches, *Small Phonograph*'s direct antecedent captures the prosaic nature of the exact tableau on a larger scale. *Small Phonograph* was created with the intent to duplicate the larger *Inheritance*, which was sold to Dwayne Andreas for $1,000. Andreas, who was to become the enormously influential CEO of Archer Daniels Midland, likely paid Abercrombie the largest sum the artist had ever received for a painting in her lifetime.

As is characteristic of Abercrombie's oeuvre, the present work's compositional space is not overly complicated. Every element contributes to the structure of the composition, endowing an essential significance to each motif carefully placed within the interior scene. Abercrombie's mastery of the still life genre shines in *Small Phonograph*. The beautifully rendered perspective of the phonograph, careful chiaroscuro of the speaker, crisp drapery of the tablecloth, and carefully curated placement of objects in relation to one another evoke a sense of quiet mystery that sparks the viewer's interest.

The phonograph, ornate claw-foot table, and Edison cylinder box were personal possessions of Abercrombie's and were often used as objects within her work. The antique table is particularly distinctive and frequently appeared in Abercrombie's paintings beginning in the early 1940s. More than just an object observed in her home, the phonograph motif is emblematic of various associations that strike chords of deep personal significance for the artist. Raised by opera singer parents, Gertrude Abercrombie was immersed within the world of music from an early age. Her marriage to music critic and record




Above:
Gertrude Abercrombie (1909-1977), *Drawing of Phonograph*, Archives of American Art, Smithsonian Institution, Washington D.C.

Left:
Gertrude Abercrombie, Dizzy Gillespie, and Frank Sandiford, August 1956.

shop owner Frank Sandiford resulted in scores of introductions to jazz musicians, many of which would become lasting friendships. Referred to by many as the 'jazz witch', Abercrombie was a radiant beam of light within the Chicago arts scene, and continued to host countless parties and performances with musicians from the jazz world long after her divorce from Sandiford. During an era when black musicians were often banned from many hotels, Abercrombie's home became a refuge for the likes of Charlie Parker and Dizzy Gillespie, a salon of sorts in which the phonograph would have functioned as the touchstone.

The phonograph's dainty gold chain holds the speaker in position against the buttressing vertical support, creating a pointed, triangular shape reminiscent of a witch's hat. Once remarking that: "it is always myself that I paint," Gertrude Abercrombie liked to represent herself in various guises, and most heavily associated herself with the witch. Through her identification as a witch, Abercrombie was able to embrace the complexity of selfhood, gaining a sense of agency within her painted worlds that she grappled with in real life. As a result, imagery of witchcraft and sorcery is prevalent throughout her work: the inclusion of cats, broomsticks, and pointed hats acting as the artist's talismans. As such, this simple still life reverberates with some of the pivotal themes of Abercrombie's life: the sturdy table with its personal, historical references (which may also have been a piece of furniture she grew up with), the role of music in the lives of her family and herself, and the allusion to her own power in the role of the witch.

*Small Phonograph* was first acquired directly from the artist by Wendell Wilcox, the American novelist and story writer who remained one of Abercrombie's closest, most important friends throughout her life. Upon Wilcox's death, the work was thence acquired by August Becker, a fellow Chicago-based artist and dear friend of both Wendell and Gertrude. Having remained in the collection of August Becker, the present work carries an emblematic significance that harkens directly back to the artist, and the vibrant milieu of arts and culture she surrounded herself with. With references to Abercrombie's past and present, allusions to music and witches, *Small Phonograph* comes to auction for the first time as a beautiful example of the fantastical sense of mystery that Abercombie conjured through a deft hand and meticulous execution. A work whose meaning goes beyond the unassuming imagery of an old phonograph, generating the enigma, poignancy, and magic that are now so heavily ensconced within the interpretations of Abercrombie's work.

4A
**MIYOKO ITO (1918-1983)**
*The Sea*
signed and inscribed '"The Sea" Miyoko Ito' (on the stretcher)
oil on canvas
*45 x 38 in (114.3 x 96.5 cm)*
Painted *circa* 1957-1959

**US$100,000 - 150,000**
**£75,000 - 110,000**
**HK$780,000 - 1,200,000**

**Provenance**
Private collection, California.
Thence by descent to the present owner.

In the late 1950s, California-born artist Miyoko Ito began developing an impressive dexterity with oil painting while retaining the sensibilities of her education in the Berkeley School of Watercolor. This went hand in hand with the evolution of her unique take on organic abstraction, characterized by long, tubular and ovoid forms undulating in fields of earthy hues. The titles of her paintings during this period, including the present lot entitled *The Sea*, refer back to the natural and physical world, but the works themselves make no literal representations. Instead, her strength and precision in evoking a certain energy or mood without any reliance on figurative representation emerges. Deeply inspired by the work of Pierre Bonnard, Ito adopted his technique of underpainting in red and cool tones, with which she conveyed a sense of intentionality and intrinsic harmony in her use of color. Beyond just technical influence, there are echoes of Bonnard's slender-limbed nudes and tightly packed, flattened interiors in *The Sea*.

The solid patches of deep colors, delineated by hard edges of this period gradually gave way to delicate gradients and more variable spatial dimensionality. Through further experimentation along the boundaries of abstraction, Ito entered the subsequent era of her work for which she is best known. The warm glowing palettes and vaguely architectural, liminal environments she constructed in this later era of her career are highly regarded as her finest work. The mystery and magic of her mature work also subtly reveal the impact of Surrealism, which Ito inevitably gleaned from her peers during the 1960s in Chicago.

When asked in a 1978 interview whether, as a student, she tried to emulate the work of such giants of the canon, Ito explained that "Picasso and Cezanne gave [her] understanding" ("Oral History Interview With Myoko Ito at The Oxbow Summer School Of Painting, Saugatuck, Michigan, July 20, 1978", Archives of American Art, Smithsonian Institution, Online). This attitude is illustrative of her singular approach to artmaking and the conviction in her vision. Her work reflects a diverse education, from her early schooling in Japan, to her formative years in Berkeley and later the School of Art Institute of Chicago. For Ito, painting was a way of life that carried her through one upheaval after the other, beginning with the nervous breakdown she suffered as a child in Yokohama followed by her experience of the Japanese American internment in the United States during World War II. *Miyoko Ito: Heart of Hearts*, the first major monograph dedicated to Ito's life and work was published in 2024 by Pre-Echo Press and Jordan Stein. And despite her untimely death over 40 years ago, international acclaim for the artist is greater than ever.

5A
**SUZANNE JACKSON (B. 1944)**
*Muntu in My Garden*
acrylic wash on canvas
*56 x 30 in (142.2 x 76.2 cm)*
Painted in 1971

**US$200,000 - 300,000**
**£150,000 - 220,000**
**HK$1,600,000 - 2,300,000**

This work will be included in the forthcoming *Suzanne Jackson Catalogue Raisonné* currently being prepared under the sponsorship of Ortuzar and the Suzanne Jackson Foundation, Savannah, Georgia.

**Provenance**
Ankrum Gallery, Los Angeles.
Acquired from the above by the present owner in 1972.

**Exhibited**
Oakland, Oakland Museum of California, *Black Untitled II: Dimensions of the Figure*, November 2 - December 12, 1971.
Los Angeles, Ankrum Gallery, *Suzanne Jackson: Paintings and Drawings*, September 1972, no. 40.

**Literature**
S. Jackson, *What I Love: Paintings, Poetry, and a Drawing*, Los Angeles, 1972 (illustrated p. 6).

Suzanne Jackson in her LA studio, 1975

TREE TOP
CIDER
liquitex
Gloss
Varnish Medium

A gem of the artist's self-dubbed "romantic period," *Muntu in My Garden* by Suzanne Jackson returns to the public stage for the first time since its debut at Ankrum Gallery in Los Angeles in 1972. The title of Jackson's ongoing retrospective at the San Francisco Museum of Modern Art poses the question, *What is Love?* Love is at the very core of Suzanne Jackson's practice; nowhere is this more evident than in the present lot.

This quintessential example of her early 1970s work is characterized by delicate and mesmerizing colors, applied by meticulously layering thin washes of acrylic paint – a signature technique Jackson still uses today on her less conventional "anti-canvases." At the center of *Muntu in My Garden*, a heart-shaped being peers at the viewer through barely open eyes exuding calm and sagacity. A faintly blue-green tree emerges from the central figure's heart-shaped face, the blue hues trickling from the tree down to the heart's face – they are inextricably linked in symbiosis. Overhead, a jewel-toned bird descends from the trees with its beak slightly opened as if to emit a call or song. Grasping hands sprout from the bottom of the canvas, some veiled in layers of gesso among a lone red rose. Suspended in a milky dreamscape, these motifs come together in an expression of the alchemical power which runs through all living things. Where Jackson introduces the human figure, it is typically in a hybrid or metamorphic stage; through these visual metaphors, she illustrates the link between flora and fauna, human and earth, life and fantasy. Since her childhood in Fairbanks, Alaska, Jackson developed a reverence for the natural world that continues to inspire her work today.

Returning to the central heart-shaped face, Jackson selected this striking motif for the cover of *What I Love*, her 1972 book illustrating recent paintings, poetry, and drawings. The book also reads as a catalogue of her 1972 solo show at Ankrum Gallery which included *Muntu in My Garden* among an extraordinary suite of early 1970s paintings, many of which are now held by notable institutions and private collections. While briefly residing in Los Angeles, NBA legend Bill Russell acquired Jackson's *There is Something Between Us* from the very same show. The NFL athlete and actor-turned-artist Bernie Casey was not only also represented by Ankrum, but a prominent supporter of Jackson's own artist-run Gallery 32 and a mutual friend of Russell and Jackson. Another powerful work in the 1972 show, *Nest*, was initially in the collection of Ben Hazard, the first Black curator of the Oakland Museum of Art; in 2024 the work was acquired by the Los Angeles County Museum of Art (LACMA). During Hazard's successful tenure as Curator, Special Exhibitions and Education, the Oakland Museum of Art included both *Muntu in My Garden* and *There is Something Between Us* in a group exhibition entitled *Black Untitled II: Dimensions of the Figure*.

Even more than a gallery in the commercial sense of the word, Gallery 32, which Jackson organized, financed and operated from 1968-1970 in Los Angeles, brought together a community of artists who were otherwise given few opportunities to show their work, especially Jackson's fellow Black artists. A circle of artists including Senga Nengudi, Betye Saar, David Hammons, and Timothy Washington among others brought the space to life with creative experimentation and critical discussion, which was vital in the post-Watts Rebellion era when most White-owned galleries still refused to show Black artists. During this time, Jackson was also actively involved with the Black Arts Council, an organization that successfully lobbied LACMA and its board to include the work of Black artists in the museum's programming.

Suzanne Jackson's career of over six decades has taken her across the country and around the world. Today she is based between Savannah, Georgia, which has been her home since 1996, and St. Remy, New York. Her artistic practice spans a plethora of mediums including, but not limited to, painting, drawing, poetry, installation, dance and theater. While her recent three-dimensional paintings incorporating found objects, fabric scraps, repurposed plastic and other detritus look quite different at first glance from her ethereal 1970s compositions, the same guiding principles remain: love, beauty and peace.

Jackson is the subject of a traveling retrospective currently on view at SFMOMA and has recently been featured in exhibitions at the WIELS Contemporary Art Centre, Brussels; the Whitney Museum of American Art, New York; Goldsmith's Center for Contemporary Art, London; The Museum of Modern Art, New York; and the Galleria d'Arte Moderna of Milan. Her work is held by a rapidly growing list of institutional collections including LACMA; MoMA, New York; SFMOMA; Whitney Museum of American Art, New York; Buffalo AKG Art Museum; MCA San Diego; California African American Museum, Los Angeles; The Walker Art Center, Minneapolis; Baltimore Museum of Art; the Art Institute of Chicago; and The Morgan Library and Museum, New York.

6A [W]
**MARTIN WONG (1946-1999)**
*Houston Street & Avenue B*
signed, inscribed and dated 'HOUSTON STREET & AVENUE B • MARTIN WONG 1990 NYC' (lower edge)
acrylic on canvas
*108 x 17 1/8 in (274.3 x 43.5 cm)*
Painted in 1990

**US$300,000 - 500,000**
**£220,000 - 370,000**
**HK$2,300,000 - 3,900,000**

**Provenance**
The Collection of Timothy Egert, Maryland (acquired by 1991).

**Literature**
The Martin Wong Foundation, *Martin Wong Catalogue Raisonné,* online (illustrated).

A towering edifice that rises toward golden skies of wingless skaters resembling the Putti of Giotto's frescoes, Martin Wong's *Houston Street & Avenue B* is a triumph of his late painting. Filled with allegory and personal inflection, this recently rediscovered work boasts an abundance of motifs and symbols that speak to Wong's centrality in the Downtown scene of the 1980s and 1990s, his Graffiti collaborators, the architecture of the Lower East Side, and his tapestried heritage. From his late lover Miguel Piñero, pictured at its base, to the stern, masonry visage of Lady Liberty, *Houston Street & Avenue B* paints a story of love and death, freedom and detention, New York City and the American Dream. Few artists of the Postmodern period have achieved such poetry and sincerity; fewer still have come to represent an authentic voice in such pivotal decades. Whilst Jean-Michel Basquiat synthesized abstraction, Graffiti and the energy of the Downtown scene to the toast of art world royalty, Martin Wong took no liberties in illustrating the same milieu with lucidity, ambition, and painterly prowess.

A third-generation Chinese-American, Wong was raised in the Chinatown district of San Francisco, becoming an active member of the Bay Area art scene. After college, he worked as a performance artist and portraitist, later journeying across Asia, collecting and selling the antiques amassed throughout his travels. By the late 1970s, Wong's creative output had turned exclusively to painting, and, in 1978, he found himself in New York, inescapably drawn to the city's gritty, wild and vivid atmosphere. Moving from the desolate, foggy shores of Northern California to the allure of Manhattan, Wong found inspiration in the firefighters, b-boys and skateboarders running the city. This was Wong's new life, one where he "dressed like a rodeo cowboy and ran with graffiti artists who were tagging the neighborhood" (H. Cotter, "Martin Wong, an Urban Visionary With a Hungry Eye," *The New York Times*, November 19, 2015, Online).

Upon his arrival in New York, Wong found and rented an empty apartment at 141 Ridge Street from 1982 to 1994, settling himself in the heart of the Lower East Side. Graffiti lined the entryway, mirroring the landscape of his new neighborhood. The apartment, a 1920s tenement building, engulfed the artist in a sea of brick, the view from his room that of a similarly faced building, covered in crumbling red bricks and lined with identically sized windows. It was within this apartment, and the decrepit motel room the artist inhabited beforehand, that Wong first incorporated bricks into his paintings, imagery that would become a central motif within his artistic oeuvre. Wong understood the materiality of the city, having graduated years before with a degree in ceramics. He used the bare brick walls of the surrounding buildings as his subject matter, a single object functioning as a metaphor for the urban landscape, embodying themes of spatial containment and psychological entrapment.

It is just four blocks from Wong's Ridge Street apartment that *Houston Street & Avenue B* takes its title. Amid a bustling intersection at the very bottom of Alphabet City, *Houston Street & Avenue B* features a tall chain linked fence topped with swaths of barbed wire and a fiery golden sky dotted with skateboard riding figures. In the foreground stands Miguel Piñero, a poet and playwright, and Wong's longtime creative and romantic partner. Hair held back by a striped cap, Piñero tilts his head back, gulping down the contents of a dark bottle. The entirety of this scene unfolds against a backdrop of brick, swirling together to form the face of the Statue of Liberty, a symbolic source of inspiration for artists since her unveiling in 1886.

Left:
Giotto (c. 1266-1337), *Lamentation*, 1304-1306, Scrovegni Chapel, Padua, Italy.

**A Lower Eastside Poem**
Miguel Piñero

Just once before I die
I want to climb up on
a tenement sky
to dream my lungs out till
I cry
then scatter my ashes thru
the Lower East Side.

So let me sing my song tonight
let me feel out of sight
and let all eyes be dry
when they scatter my ashes thru
the Lower East Side.

For Wong, the Statue of Liberty was one of his most potent, recurring motifs. If Lady Liberty was once the emblem of the nation's ideal of freedom – and of welcome to those émigrés deboarding at Ellis Island in the preceding century – Wong recasts it here as the fortress of exclusion. His characters nonetheless transcend the architecture of control. In this sense, *Houston Street & Avenue B* articulates an alternative American sublime, one measured not by monumental progress but by the ascendence of those who move through its ruins.

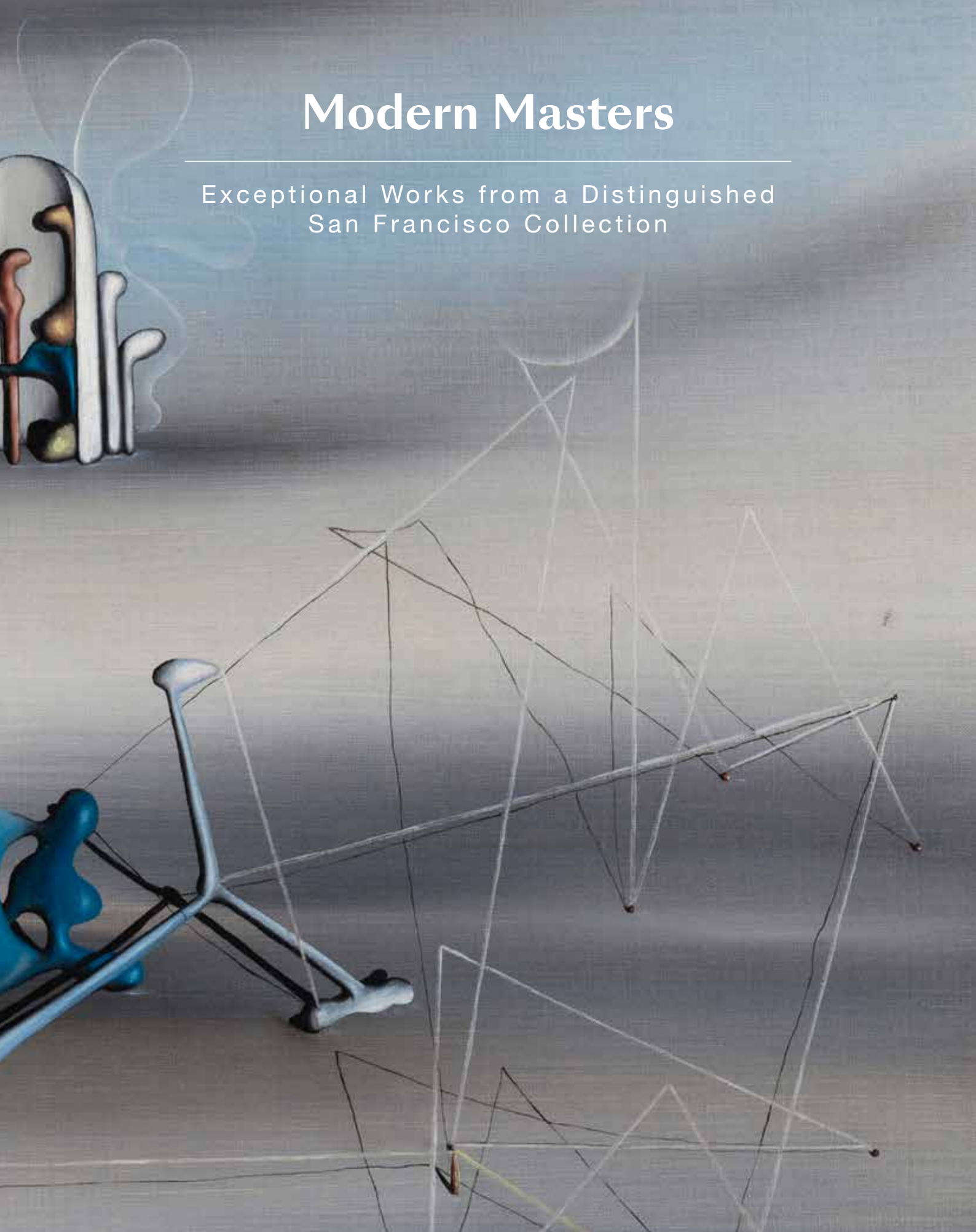
The Lower East side of the 1980s, known as Loisaida by its black and Latino residents, attracted swarms of artists with its gritty charm. A vibrant, defiant community, immersed in the sounds of hardcore, punk, and hip hop. With bands like The Clash, the Misfits, and the Beastie Boys as its soundtrack, the Lower East Side stood in stark opposition to the rising tide of Reagan-era gentrification, becoming a sanctuary for outcasts and a powerful space for self-expression. Wong drew inspiration from these very sources to craft works that were passionate, poetic, and precisely executed, defying conventional expectations around ethnicity, culture, and sexuality.

A remarkable and visionary artist of the late 20th Century, one who represents the authentic voice of the New York new wave, Martin Wong's work can be found in the permanent collections of the Metropolitan Museum of Art, New York; the Whitney Museum of American Art, New York; the Art Institute of Chicago; the de Young Museum, Los Angeles; the Museum of Modern Art, New York; and the New York Historical Society. Retrospectives of his work took place at New York's New Museum in 1998 and the Bronx Museum, New York, in 2015.

Rediscovered after decades in private hands, the painting stands today as one of Wong's most profound meditations on the paradoxes of freedom. It transforms the vernacular of downtown life into a lasting parable of hope, mourning, and transcendence; a monument not to power, but to the poetry of survival.

# Modern Masters

Exceptional Works from a Distinguished
San Francisco Collection



STENDAHL GALLERIES
1055-65 HILLSIDE AVENUE
HOLLYWOOD 28, CALIFORNIA
11 EAST 68TH STREET, NEW YORK 21

HOLLYWOOD 9-4671 REGENT 4-7064

November 14 1962

Following is a list of paintings that you have purchased fro
the years.

"Portrait of a Woman_" by Henri Matisse - - $5000.00
"Three Wise Men" by Jean Charlot - - - 200.00
tourne la Tete vers moi" by Z Yves Tanguy 750.00
-ction" by L. Moholy-Nagy 3000.00

Oil Painting "Abstraction" b
40" X 50", dated 1931 - - -

Purchased
Nov

LOS ANGELES CALIF. 14 NOV 1962 5PM

USA

EARL STENDAHL GALLERY
1055 HILLSIDE AVENUE
HOLLYWOOD 28, CALIFORNIA
HOLLYWOOD 9-4671 REGENT 4-7064

MODERN PAINTINGS

ANCIENT AMERICAN ART

INVOICE

4340 - Portrait Study of a
oil on canvas
from the
Exhibited
reproduced
at th

The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019 Tel: 956-6100 Cable: Modernart

LOAN REC

Date received 20 November 1970

SAN FRANCISCO MUSEUM of ART
McAllister at Van Ness
San Francisco, California 94102
(415) 431-2040 863-6600

The following objects have been received by San Francisco Museum of Art

From:

Purpose For forwarding to MOMA to exhibition: THE COLLECTION OF GERT
AND HER FAMILY.
December 15, 1970 - March

Insured by: The Museum of Modern Art, New York.

Theresa Pennuto/ Regis

DESCRIPTION

MUSEUM NUMBER

Henri Matisse: WOMAN WITH BLACK HAIR. (c.
oil on canvas
17-1/2 x 14-1/2"

Condition: generally good noti
upper R. hand corner down
Frame: 3" wood gilt shadow

ole:

closed letter was written during the mail strike, it may
you. I very much hope that you may be willing to particip
oming exhibition of the Stein family collections by lending you
work called "Woman with Black Hair."

le I was in Paris last month, I was able to learn from the records of the
Arnheim-Jeune Gallery that the Michael Steins bought your painting from the
gallery on March 2, 1909. The gallery had acquired it in an auction on
February 27, 1909, so you can see that the Steins made up their minds quickly.
The correct title in French is "La Femme aux cheveux noirs," and Matisse's
daughter, Mme Duthuit, told me the subject is a model Matisse frequently used
at that time. The same model was used for a sculpture called "Buste ancienne."

Perhaps Lucile Golson has been in touch with you about the identification of the
Matisse painting of the woods at Clamart. She wrote me this spring that you
remembered such a painting was sold back to the Matisse family. Possibly it is
the work reproduced in Alfred Barr's book on Matisse, p. 381, and I hope Dr. Golson
will have an opportunity to show this to you to confirm that it is this work.
Mme Duthuit remembers only that the painting was gone for many years and then
came back.

I do hope that we may include your painting in our exhibition. I am particularly
interested in displaying works that are less familiar to the public, as the majo
Matisse exhibition now in Paris is sure to stimulate much new scholarship
work.

Thank you very much for your consideration of this request.

Yours sincerely,

Margaret Potter

aret Potter
iate Curator

Bonhams is honored to present for sale the following four exceptional lots as part of a curated grouping belonging to a distinguished Private Collection in San Francisco, California.

As is the case with many of the prominent American collections and, indeed, a number of the artists included within, the history of this San Francisco collection is a dichotomous story of upheaval and resilience, combined with an exquisite and visionary appreciation for culture and the arts. Ultimately losing family members to the devastation of war-stricken Europe and the Holocaust, part of the family fled Nazi Germany via Portugal in the 1930s, arriving in California to rebuild a semblance of a new life. Brimming with hope, the collection's matriarch soon met and married a prominent figure involved in the San Franciso arts and cultural scene, thus marking the inception of an incredible artistic journey that would span decades. Such was their appreciation and admiration for the emerging artists of the avant-garde, that they lived in a small North Beach apartment in San Francisco with almost nothing to their name but their art; happy to exist in its presence and each other's. This is an individual, yet, sadly, all-too-familiar story of finding remarkable beauty and companionship amongst the horrors of global devastation.

The collection, featuring some of the most iconic names in modern art, forms a compelling, cohesive narrative on the development of modernism within the early twentieth century, particularly in the United States. Purchased in San Francisco from the late 1940s to the 1960s, the family's individualistic, curated acquisitions reveal a clairvoyant appreciation for the avant-garde, one that crystallizes with stunning clarity in the following pages.

Left:
Records from the family's archives.

Deeply intertwined at the heart of this distinguished collection's story is the prolific Los Angeles gallerist-turned-trusted friend of the family, Earl Stendahl (1888–1966). A key figure in the art world with an instinct for innovation, Earl Stendahl helped define the West Coast's cultural identity, and laid the fundamental groundwork for the burgeoning modern art market.

Founder of Stendahl Galleries in 1913, he began by championing California Impressionists, yet by the 1920s and 1930s, had turned decisively toward European Modernism. While most American audiences regarded the avant-garde as strange, even indecent, Stendahl saw in it the pulse of a new era. He was among the first on the West Coast to exhibit Matisse, Picasso, and Chagall, all artists who would soon, or already, be part of reshaping the global art canon. A vivid archival moment captures the peril and passion of his mission: in 1930, Stendahl's publicist, Sonia Wolfson, warned a journalist ahead of the gallery's first Chagall exhibition that: "Mr. Stendahl will be crucified promptly and publicly after the opening… It's probably the wildest thing that ever happened to Los Angeles."

Even amid the uncertainty of the Great Depression, Stendahl persisted, wagering both reputation and fortune to advance modern art. His gallery became a crucial conduit between continents, importing European Modernism while, by the mid-1930s, introducing American collectors to Pre-Columbian masterpieces. These dual pursuits, the modern and the ancient, reflected Stendahl's singular understanding of art's continuum: the timeless urge toward invention and expression.

Three of the four works offered here by Bonhams were originally acquired from Stendahl Galleries. Each stands as a testament to Stendahl's discerning eye and the collectors' own visionary confidence. Together, they embody the dialogue between Europe and America that defined modern art's ascent; works born of audacity and foresight, now reunited in a collection that celebrates taste, history, and the enduring power of the avant-garde. At auction, they present an unrepeatable opportunity to claim a piece of that luminous legacy.

See also lots 125 & 126 in the Impressionist & Modern Art sale.

Opposite:
George Hurrell (1904-1992), *Portrait of Earl Stendahl,* 1928.

7A
**HENRI MATISSE (1869-1954)**
*La femme aux cheveux noirs*
signed 'Henri Matisse' (lower right)
oil on canvas
*18 3/8 x 15 3/16 in (46.6 x 38.5 cm)*
Painted circa 1901

**US$300,000 - 500,000**
**£220,000 - 370,000**
**HK$2,300,000 - 3,900,000**

The authenticity of this work has been confirmed by Georges Matisse.

**Provenance**
(Possibly) Othon Friesz Collection, Paris (acquired directly from the artist); his sale, Hôtel Drouot, Paris, February 27, 1909, lot 30 (titled 'Tete de Femme').
Galerie Bernheim-Jeune, Paris (acquired at the above sale).
Michael & Sarah Stein Collection, San Francisco (acquired from the above on March 2, 1909, until at least 1938).
Stendahl Galleries, Los Angeles, no. 4340 (probably acquired from the above in the 1940s).
Private collection, San Francisco (acquired from the above on August 15, 1950).
Thence by descent to the present owner.

**Exhibited**
(Possibly) Paris, Société des Artistes Indépendants, *19e Exposition des artistes indépendants grandes serres de la Ville de Paris*, March 20 – April 25, 1903, no. 1668 (titled 'Tête de femme').
(Possibly) San Francisco, San Francisco Museum of Art, *Henri Matisse, Paintings, Drawings, Sculpture*, January 11 - February 24, 1936, no. 6 (titled 'Portrait Study' and dated '1902').
San Francisco, San Francisco Museum of Art, *The Art of Henri Matisse*, May 22 - July 6, 1952, no. 4 (titled 'Portrait Study').
Stanford, Stanford Art Gallery, *Collectors' Choice*, April 25 - May 16, 1954.
San Francisco, San Francisco Museum of Art, *The Sarah and Michael Stein Collection*, March 13 - April 22, 1962.
Museum of Modern Art, New York, *Four Americans in Paris: The Collection of Gertrude Stein and Her Family*, December 19, 1970 - March 1, 1971 (later travelled to San Francisco).

**Literature**
M. Raphael, *Von Monet zu Picasso, Grundzüge einer Ästhetik und Entwicklung der modernen Malerei*, Munich, 1913, no. 22 (illustrated; titled 'Kopf').
R. Schacht, *Künstler der Gegenwart*, Vol. IV, *Henri Matisse*, Dresden, 1922, p. 60 (illustrated; titled 'Kopf').
A. Fried, 'A Blend of Legends in Historic Art Show,' in *San Francisco Examiner*, September 10, 1971, p. 28 (illustrated).
J.C. Bishop, C. Debray & R.A. Rabinow (eds.), *The Steins Collect, Matisse, Picasso and the Parisian Avant-Garde*, exh. cat., San Francisco Museum of Art, San Francisco, 2011, no. 99 (illustrated pp. 386 & 408).

# “What interests me most is neither still life nor landscape, but the human figure.”

- Henri Matisse

*La femme aux cheveux noirs*, painted circa 1901, hails from a crucial moment in the artistic career of a founding father of modern art. Created on the cusp of his radical and defining Fauve epoch, the work’s layered brushwork, bold delineation, and Cezanne-esque tonal construction offer the viewer a rare glimpse into Matisse’s earliest development as a modern artist, rejecting the academic formalities of an anachronistic turn-of-the-century Europe. Contrary to the brazen Fauve canvases Matisse would first exhibit in 1905, the initially austere palette and direct, confrontational gaze of *La femme aux cheveux noirs* is a striking exemplar of the artist’s early portraiture. While the reserved nudes, greys, and black hues of *La femme aux cheveux noirs* are present, we see the subtle foreshadowing to the later Fauvist style weaved within; flecks of blue on the collarbone, a richness to the pinks, bright greens and yellows developing as one’s gaze lengthens. This delicate variation offering a clear visual trajectory in the artist’s development towards ‘pure color’.

In the early 1900s, Matisse was a struggling, relatively unknown artist. According to fellow artist Maurice Boudot-Lamotte, he even reportedly accepted five francs from the owner of a junk-stall on Boulevard Raspail for three of his paintings. In dire financial straits and with a family to consider, Matisse felt caught between his intrinsic need to push the boundaries of traditional representation, and the obligation to appease collectors and generate revenue to support his family. It was during this time that Matisse began to explore different ways of rendering the world around him. The present work presciently anticipates some of the most radical, iconic aspects of his oeuvre, such as the intensity and concentration of color in his Fauve pictures, manifested here in the emphatically worked flesh and assured sense of line.

The sitter’s graceful visage is formed through thick, lavish brushstrokes applied with a heavy impasto, creating a strong delineation of subject and background, and a powerfully expressive contrast of a subtle multitude of colors that creates the impression of space opening in depth. Rare in its intimate scale and stark background, the black

Right:
Sarah Stein (right) seated in front of the present work in her Rue Madame apartment, Paris, between December 1911 and July 1914.

tonal contrast enhances the chromatic effervescence of the sitter's bare skin and offers an intimate study of great psychological power. Whilst completed earlier than Amedeo Modigliani's iconic nudes and portraiture of the 1910s, there is a handling, emotion, and expression in *La femme aux cheveux noirs* that forces a comparison and possible influence between the artists at this pivotal juncture.

Above:
Henri Matisse (1869-1954), *Buste Ancien,* 1900, Musée d'Orsay, Paris.

Opposite:
Amedeo Modigliani (1884-1920), *Nu assis sur un divan (La Belle Romaine)*, 1917, Private Collection.

Before 1900, Matisse had produced very few figural studies. Following his renewed interest in the human form, however, portraiture became a renowned fixture throughout his prolific oeuvre. He wrote in 1908: "What interests me most is neither still life nor landscape, but the human figure. It is that which best permits me to express my so-to-speak religious attitude toward life" (H. Matisse, 'Notes of a Painter', in *La Grande Review*, December 25, 1908). In the present work, Matisse depicts his subject with an honest simplicity, forgoing anatomical exactitude and identifying details in favor of capturing the essential qualities that: "suggest the deep gravity which persists in every human being [...] Expression, for me, does not reside in passions flaring up in a human face or manifested by violent movement. The entire arrangement of my picture is expressive . . ." (ibid). Here, the jutting prow of the figure's collarbone and shoulders commands space within the composition, while the rest of her body contorts and almost recedes into the background of the canvas.

Whilst the exact identity of the sitter of *La femme aux cheveux noirs* is unknown, records of correspondence in 1970 between Margaret Potter, Associate Curator at the Museum of Modern Art, and the family of the present owners revealed that Matisse's daughter, Marguerite Duthuit Faure, confirmed the sitter was a model frequently used by Matisse at the time. Rarely working from his imagination, the burgeoning artist hired countless models for periods both long and short throughout his career, often with the sitters themselves becoming iconic within modern canon. Matisse preferred paid models to sitters or patrons because he thought them to be much more malleable, offering him more artistic freedom and experimentation. As a paid 'employee', his models' identity and characterization could be manipulated in service of his artistic needs, whereas with portraits for patrons, friends, and family, he often felt beholden to preserve their individuality and remain accountable to social or professional interdependence. As such, the figure in the present work is rendered with generalized features that maintain little individuality: capturing the model's innate being is not the primary object of Matisse's representation, it is an experiment of medium and feeling.

When referring to the model in *La femme aux cheveux noirs*, Duthuit also noted the use of the very same model in 1900 for a sculpture entitled *Buste Ancien*. Given the distinctive pictorial composition, and its relation to *Buste Ancien*, the present work was most likely realized in conjunction with a group of sculptural studies Matisse created between 1900 and 1903. As he began to create figural studies with greater frequency, he became preoccupied with the challenge of rendering a figure's arms in a manner so as to avoid interference with the silhouette of the torso. Ever the innovator, Matisse would often

The present work included in ‘Four Americans in Paris: The Collections of Gertrude Stein and her Family’ at the Museum of Modern Art, New York, December 1970 - March 1971.

experiment with other mediums as a means of working through pictorial challenges that emerged in his painting. As such, there are numerous sculptures, paintings, and drawings from the turn of the century through which he experimented with different contrapposto stances, and the subsequent effect this had on the figure’s torso and upper chest.

An important and rare example of Matisse’s Pre-Fauvist work, *La femme aux cheveux noirs* is also distinguished by its exceptional provenance. Purchased in Paris in 1909, this work remained in the personal collection of Sarah and Michael Stein for decades. These American collectors would arguably go on to become some of Matisse’s most important patrons and promoters. In 1903 when Michael Stein and his wife Sarah moved to Paris from San Francisco, at the urging of his siblings Leo and Gertrude Stein, they swiftly immersed themselves within the cultural and social milieu of the Parisian avant-garde. As with Michael’s siblings, this meant filling their 58 rue Madame apartment with their latest acquisitions; generally all exquisite examples of modern art. While Michael and Sarah’s early collection included the names of Cézanne, Renoir, and Picasso, from 1905 it was soon to be dominated by the striking work of Henri Matisse. In a circa 1911-1914 photograph, taken in the apartment, *La femme aux cheveux noirs* can be seen on the wall behind the seated Sarah Stein and her friend, alongside a sculpture of the same model.

The apartment, now filled with Matisse paintings, was the setting for an open house every Saturday evening, and their salon of modern art soon became the fashionable gathering place for connoisseurs and dilettantes alike. For most who attended Sarah and Michael’s weekend salons, the work of Matisse would have been unfamiliar, and, to some, even savagely offensive. Slowly but surely, however, those who entered the Stein’s apartment, mesmerized by Sarah’s intelligence and eloquence, began to begrudgingly accept Matisse as the brilliant artist he was. Recounting his many nights spent as a guest at the Stein’s, famed art dealer Ambroise Vollard wrote: “beautifully gowned in original costumes, antique jewelry... Sarah sat

on the couch in the corner explaining to everybody the greatness of Matisse. People listened to her, unconvinced, but overwhelmed by her enthusiasm and authority" (Vollard, *Recollections of a Picture Dealer*, London, 1936, p. 137). Frequently taking their Matisse paintings back with them to show friends in America, Michael and Sarah Stein played a pivotal role in promoting Matisse's art within the United States, and are often lauded with carrying the artist's name outside of France.

In addition to patron, Matisse also came to view Sarah Stein as a close confidante and friend. According to Therese Jelenko, friend and frequent guest of the Stein's, Matisse would regularly come to the Rue Madame carrying bundles of his pictures, and Sarah would: "tell him what she thought of things, sometimes rather bluntly. He'd seem to always listen and always argue about it" (ibid). Annette Rosenshine further recounted that: "I recall seeing Matisse in the Steins' apartment when he was in the throes of struggling with a new creative expression. There he found solace in unburdening his latest problems and uncertainties to Sarah Stein, knowing that he would receive sensitive, sympathetic understanding. The talk and friendship were valuable to him" (A. Rosenshine, *Life's Not a Paragraph*). Matisse valued Sarah's opinion and would often seek out her guidance when met with a particularly difficult artistic problem, once stating that: "she (Sarah) knows more about my paintings than I do" (Matisse quoted in Pollack, *The Collectors: Dr. Claribel and Miss Etta Cone*, New York, 1962, p. 270).

The Stein's collection of Matisse works, while vast in size and breadth, is particularly notable for the way in which it acutely captured the artist's creative spirit. As one of the last Matisse works the Steins would buy due to limited space and the artist's steadily increasing prices, *La femme aux cheveux noirs*' inclusion in such a prominent collection speaks to the work's emblematic significance amongst Matisse's tremendous and coveted artistic output.

Acquired by Michael and Sarah Stein at its last presentation at auction over a century ago, *La femme aux cheveux noirs* was later included in the seminal 1970 exhibition at the Museum of Modern Art that sought to regather the exceptional collections of this trailblazing family of collectors. Returning to auction with a history and pedigree only the finest works can boast, the present work remains a preeminent testament to a key artist-patron relationship in art history - a seminal masterpiece.

Henri Matisse (1869-1954), *Sarah Stein*, 1916, San Francisco Museum of Modern Art, California.

8A
**YVES TANGUY (1900-1955)**
*Je tourne la tête vers moi (I Turn My Head Toward Myself)*
signed and dated 'Yves Tanguy 38' (lower right)
oil on canvas
*25 1/2 x 21 1/4 in (65 x 54 cm)*
Painted in 1938

**US$700,000 - 1,000,000**
**£520,000 - 750,000**
**HK$5,400,000 - 7,800,000**

**Provenance**
Stendahl Galleries, Los Angeles.
Private collection, San Francisco (acquired from the above circa 1949-1950, until circa 1970s).
Private collection, Switzerland.
Acquavella Galleries, New York (acquired by 1980).
Private collection, San Francisco (reacquired from the above in November 1980).
Thence by descent to the present owner.

**Exhibited**
London, Guggenheim Jeune, *Yves Tanguy*, July 5–16, 1938.
New York, Pierre Matisse Gallery, *Exhibition of Paintings, Gouaches and Drawings*, April 4-22, 1950.
Stanford, Stanford Art Gallery, *Collectors' Choice*, April 25 - May 16, 1954.
San Francisco, San Francisco Museum of Art, *20th Anniversary Exhibit: Loans from Bay Area Collectors*, January 18 - February 13, 1955.
San Francisco, San Francisco Museum of Art, *Modern Masters in West Coast Collections, An Exhibition Selected in Celebration of the Twenty-Fifth Anniversary of the San Francisco Museum of Art, 1935-1960*, October 18 - November 27, 1960.
London, The Lefevre Gallery, *Important XIX & XX Century Paintings and Sculpture*, November 20 - December 20, 1975, no. 16.
New York, Acquavella Galleries, *XIX & XX Century Master Paintings*, October 15 - November 15, 1980, no. 20.

**Literature**
E.L.T. Mesens (ed.), *London Bulletin*, no. 4-5, July 1938 (illustrated p. 30).
P. Matisse & K. Sage (eds.), *Yves Tanguy, Un Recueil de ses oeuvres*, New York, 1963, no. 218 (illustrated p. 108).
P. Waldberg, *Yves Tanguy*, Brussels, 1977 (illustrated p. 85).
L. Riou, *Ma vie blanche et noire, Notes sur Yves Tanguy*, Baye, 1996, pp. 10 & 28.

**"Yves Tanguy, the painter of terrible aerial, subterranean, and maritime elegances, the man in whom I see the moral adornment of our time: my adorable friend."**

- Andre Breton

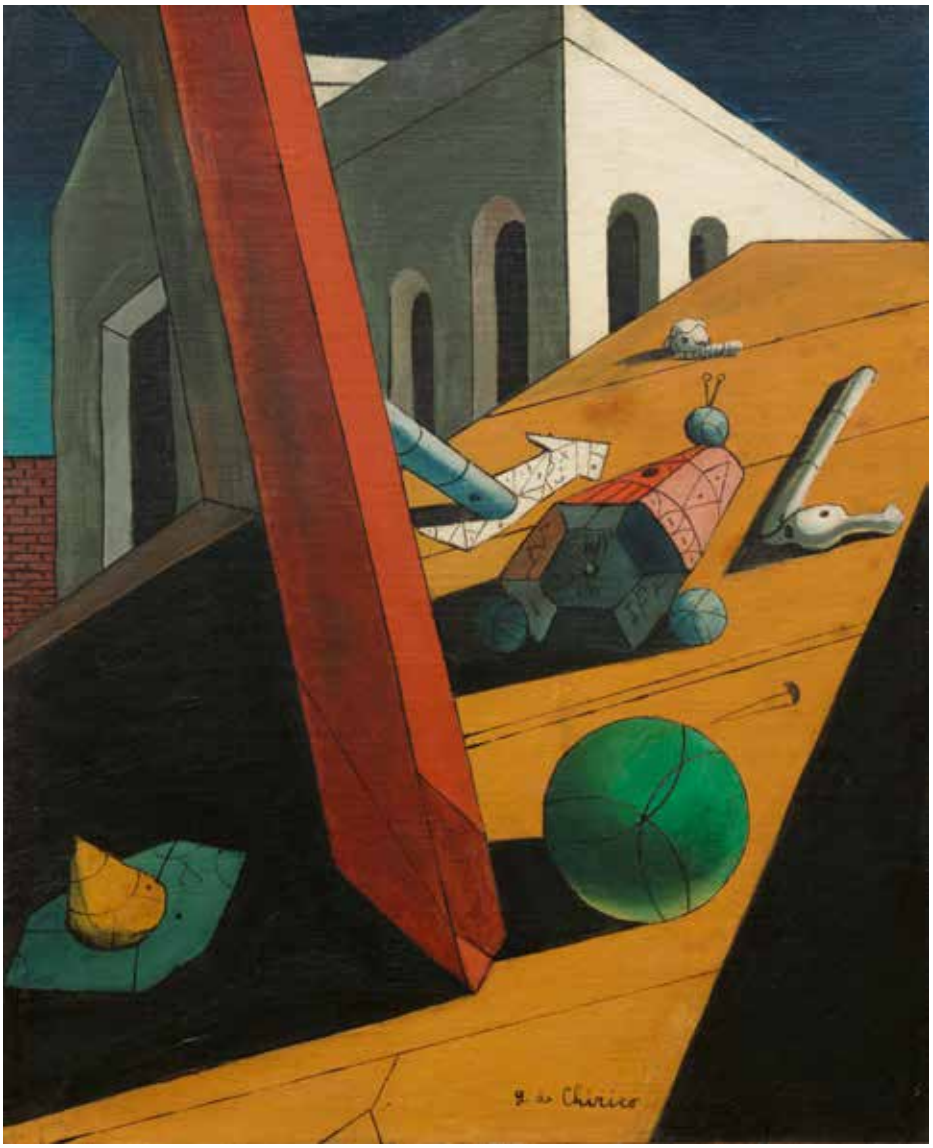
Though Yves Tanguy received no formal artistic training, his meticulous draftsmanship and inventive vision resulted in a highly refined, iconic personal style that transformed the boundaries of Modernist painting and helped to establish Surrealism as a major artistic movement. Bridging the gap between abstraction and figuration, landscape and still-life, Surrealist dreamscape and automatic form, Yves Tanguy's utterly unique artistry came to epitomize the surrealist movement and has inspired generations.

Paul Guillaume seated in front of a Giorgio de Chirico.

While surrounded by the arts, literature, and culture from an early age, it wasn't until 1923, when passing a Giorgio de Chirico painting in the windows of Paul Guillaume's gallery, that Yves Tanguy decided that he, too, would become a painter. Struck by the enigmatic, metaphysical imagery of de Chirico's painting, Tanguy soon became interested in the Surrealist movement and was introduced to André Breton, the movement's protagonist and founding leader, in 1925. By 1926, the June issue of *La Révolution surréaliste* had featured a reproduction of Tanguy's early work, resulting in his recognition as an 'official' Surrealist artist. In the following year of 1927, Tanguy's mature style developed with an astonishing abruptness, and he exhibited his first one-man show at the Galerie Surréaliste in Paris. It is in this mature style that Tanguy's iconic dreamscapes of amorphous forms, as seen in the present work, emerge.

This new, highly personal pictorial language was heavily influenced by the childhood summers Tanguy spent off the coast of Brittany, France. The prehistoric rock formations observed by Tanguy in his youth would later be subconsciously reimagined into the nebulous forms that occupy the sparse, vast expanses of his painted 'inscapes' of the mind. The haunting imagery of Tanguy's work, like so many of the Surrealists', was also heavily informed by the rubble, dilapidated ruins, and barren towns Tanguy encountered while growing up in WWI-era France. Equally important was his trip to North Africa in 1930, where he observed natural geological structures and stratifications, which were to appear as abstracted motifs in his paintings. While Tanguy felt deeply inspired by the work of de Chirico and also influenced by Hieronymus Bosch's mythical imagery, he seldom discussed personal influences from his private life that informed the imagery within his own works.

Painted in 1938, *Je tourne la tête vers moi (I Turn My Head Toward Myself)* encapsulates a pivotal time in both Tanguy's art and life. As tensions began to escalate across Europe and the world, Tanguy was the first Surrealist artist to flee Europe for America in November of 1939, marking 1938 as what was to be his last year in the City of Light. His final years in Paris proved to be a time of great artistic development for Tanguy, as he worked towards achieving a completely ambiguous, horizonless space. This new pictorial development in the artist's mature work called for an intuitive, largely subliminal approach to painting, further cementing his works as a wholly unique, sacred



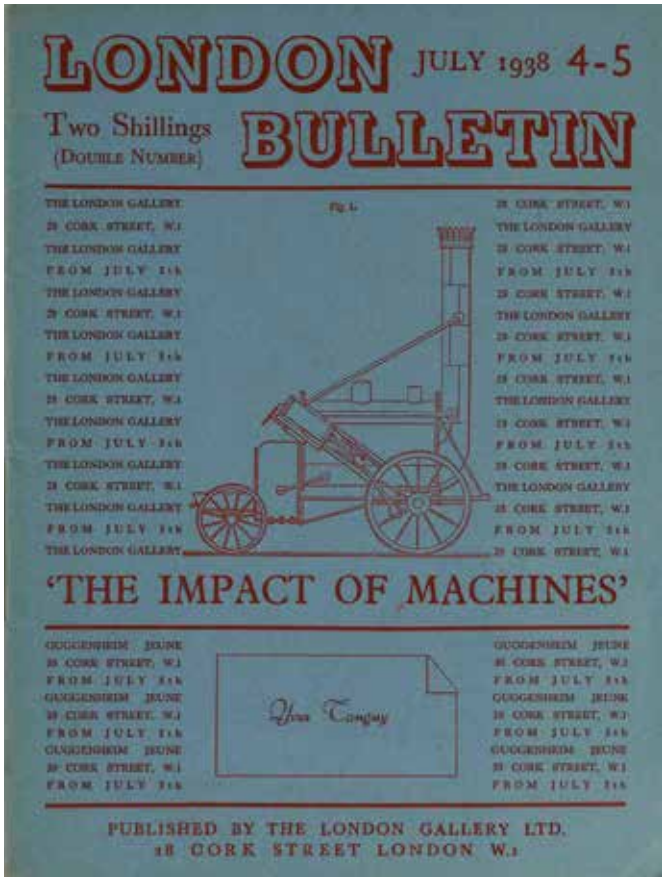
Giorgio de Chirico (1888–1978), *The Evil Genius of a King,* 1914-1915, Museum of Modern Art, New York.

poetry of the inner mind. Writing in admiration of this new-found, meditative approach to Tanguy's work, André Breton lauded that:

"There are no landscapes. There is not even a horizon [...] There is only, physically speaking, our immense suspicion which surrounds everything [...] Where most observers would see only a favourite setting for obscure and magnificent metamorphoses, there is actually presented the first survey – achieved without the aid of legends – of a considerable extent of the mental world which is not in its Genesis" (A. Breton, 'At an Equal Distance', in *Yves Tanguy par André Breton*, New York, 1946).

The rich swaths of hazy greys and modulating hues of blue present in *Je tourne la tête vers moi* form an ambivalent fusion of land into sky, an enigmatic vista of the mind in which space is both continuous and fluidly ephemeral. Upon first delineating this vast, weightless landscape of blue and grey swells, Tanguy would instinctively begin to populate the composition with spontaneously generated forms. Each new motif suggested its subsequent counterpart, until a dreamscape of delicate equilibrium became fully realized, each element held in place by a mysterious force of internal gravity.

Tanguy found it most freeing when he relied solely on intuition and creative imagination, noting that: "I found that if I planned a picture beforehand, it never surprised me, and surprises are pleasure in painting" (Tanguy quoted in *Yves Tanguy*, exh. cat. New York, 1955, p. 17). When reflecting on his creative process shortly before his premature death in 1955, Yves Tanguy insisted that the "element of surprise in the creation of a work of art is, for me, the most important thing" (Y. Tanguy, 'The Creative Process', in *Art Digest*, Vol. 28, no. 8, New York, January 1954, p. 14). His unique worlds, while subconsciously conjured, were not, however, automatically articulated like the scribbled 'automatic drawings' of his Surrealist colleagues. Neatness and precision were



Above:
Front and back covers of the July 1938 London Bulletin.

Opposite:
Hieronymus Bosch (c. 1450-1516), *The Garden of Earthly Delights,* circa 1490–1510, Museo del Prado, Madrid.

deeply ingrained attributes of Tanguy's mind and personality, and he infused his surreal visions with an ultra-precise realism. *Je tourne la tête vers moi* offers viewers a curious glimpse into the dichotomous nature of Tanguy's surreal dreamworld, conjured through a scrupulous technique of hyper-realism. As a result of Tanguy's reverential attention to detail, the present work's array of nebulous forms punctuate the hazy, modulated backdrop with stunning sense of alacrity. Cacti-like forms and geometric structures resembling the scientific model of a module are interconnected through a constellation of taut, gossamer-like threads that stretch into the composition's deep perspective. The present work's amalgamation of disparate, elemental forms and innate sensations conjures the enigmatic inner world of Yves Tanguy's creative genius and presents a primitive, yet unprecedented version of reality- a hallucinatory myth of his time.

Tanguy's intimate psychological landscapes, infused with an inscrutable mystery that is fully realized in the present work, were extolled by front-runners of the Surrealist movement, Andre Breton and the Belgian artist-turned-publisher E.L.T. Mesens. *Je tourne la tête vers moi* is one of only three illustrated paintings by Tanguy in the April 1938 edition of the London Bulletin, the highly influential Surrealist periodical Mesens edited and published, perfectly illustrating the high regard it was held in by Tanguy's contemporaries. Alongside this illustration, the London Bulletin included two texts by André Breton and Paul Eluard, commending the artist and his influence on surrealism. The present work was subsequently exhibited in the corresponding 1938 Tanguy Exhibition at the Guggenheim Jeune Gallery on 30 Cork Street on an hors-catalogue basis – possibly due to its only recent creation.

Whilst not listed in the exhibition guide, this inclusion was confirmed by the artist's wife, Kay Sage, in a letter to the San Franciscan owners in 1957. Leaving for the United States after the London exhibition, yet not included in Pierre Matisse Gallery's October 1939 Tanguy show organized by Sage, it was only after Charlotte Mack, friend of the family

and one of the original owners of Kandinsky's *Lila* (Lot 10A), notified the artist's wife of the location of *Je tourne la tête vers moi*, that anyone knew of its whereabouts in the US. This resulted in an intimate series of correspondence between the artist's wife and the family, ultimately reuniting her with the piece and ensuring it was included in the vital Tanguy literature, published in 1963.

The acquisition of the work from California-based Stendahl Galleries, circa 1949-1950, by the family demonstrated a clairvoyant appreciation for the bold, cutting-edge output of the French modernists. Privately selling *Je tourne la tête vers moi* for a brief time in the 1970s, only to buy the work back in 1980 after finding it impossible to live without, demonstrates the true appreciation the owners had for this stunning painting on an art historical level and, more importantly, a deeply sentimental one.

A scrupulous, reverential craftsman working in his spotless studio, Tanguy only painted when the spirit moved him, and resented the idea of painting out of necessity, or changing one's style to fit within a certain mold. As such, Tanguy's canvases are uniquely original, highly coveted, and rarely seen at auction. The provenance of this work underscores the inventive spirit and unconventional freedom at the heart of Yves Tanguy's artistic practice and, serving as an exquisite manifesto of surrealist aesthetics with great purity of execution, Bonhams is honored to platform *Je tourne la tête vers moi*'s auction debut.

Opposite:
Correspondence about the present work, including letters from Kay Sage Tanguy from 1957.

AIR MAIL

TANGUY
WOODBURY, CONN.

AIR MAIL

San Francisco
Cal.

WOODBURY, CONNECTICUT

Dear

Thank you for your letter of Jan. 11th.
The title of your painting is: "Je tourne la tête vers moi." (I turn my head towards myself). It was exhibited, in 1938, at the Guggenheim Jeune Gallery in London and is reproduced in the LONDON BULLETIN no. 4-5 (published by the London Gallery) together with the catalogue of the exhibition.

As to the rest of your letter — it is my turn to be embarrassed, for I am not a "beautiful movie star" nor do I appear in "8×8" although my husband does. I feel doubly embarrassed at the thought that you may have confused me with my friend, the really beautiful Jackie Matisse!

I am, however, a painter and very pleased — by your interest. There is a painting of mine at the Palais of the Legion of Honor and I am sending you, under separate cover, a few catalogues with other reproductions. Would you mind, some time, returning the two which I have marked — I thought you would be interested in seeing the Tanguys in them.

Sincerely, Kay Sage Tanguy

Jan. 14th '57

I have been told by Mrs. A. Hack that you own a Tanguy painting. As I am in the process of compiling a complete catalogue of his work, I would be most grateful to you if you would let me know the title, date and dimensions of this painting.

Thanking you in advance for your assistance and cooperation,

Very sincerely,

Kay Sage Tanguy

Mrs. Yves Tanguy
Woodbury, Conn.

STENDAHL GALLERIES
7000-08 HILLSIDE AVENUE
HOLLYWOOD 28, CALIFORNIA
11 EAST 68th STREET, NEW YORK 21

November 14 1962

of paintings that you have purchased from us over

"Women" by Henri Matisse - - $5000.00
"Men" by Jean Charlot - - - 200.00
"Je la Tete vers moi" by Yves Tanguy 750.00
action" by L. Moholy-Nagy 3000.00

Sincerely,

Stendahl

SAN FRANCISCO MUSEUM OF ART
McAllister at Van N...
San Francisco...

...received by San Francisco Museum...

...to exhibition: THE COLLECTION OF GERTR...
AND HER FAMILY.
December 15, 1970 - March 1, 1...

...rk, New York.

Theresa Pennutol

DESCRIPTION

BLACK HA...

9A
**LÁSZLÓ MOHOLY-NAGY (1895-1946)**
*CH9*
signed, inscribed and dated 'L. Moholy-Nagy CH9 (39)' (on the reverse)
oil on canvas laid down on aluminum
*40 5/16 x 50 5/16 in (102.4 x 127.8 cm)*
Painted in 1939

**US$600,000 - 800,000**
**£450,000 - 600,000**
**HK$4,700,000 - 6,200,000**

This work is recorded in the Moholy-Nagy Foundation archives.

**Provenance**
Stendahl Galleries, Los Angeles.
Private collection, San Francisco (acquired from the above on January 4, 1960).
Thence by descent to the present owner.

**Exhibited**
San Francisco, San Francisco Museum of Art, *Modern Masters in West Coast Collections, An Exhibition Selected in Celebration of the Twenty-Fifth Anniversary of the San Francisco Museum of Art, 1935-1960*, October 18 - November 27, 1960.

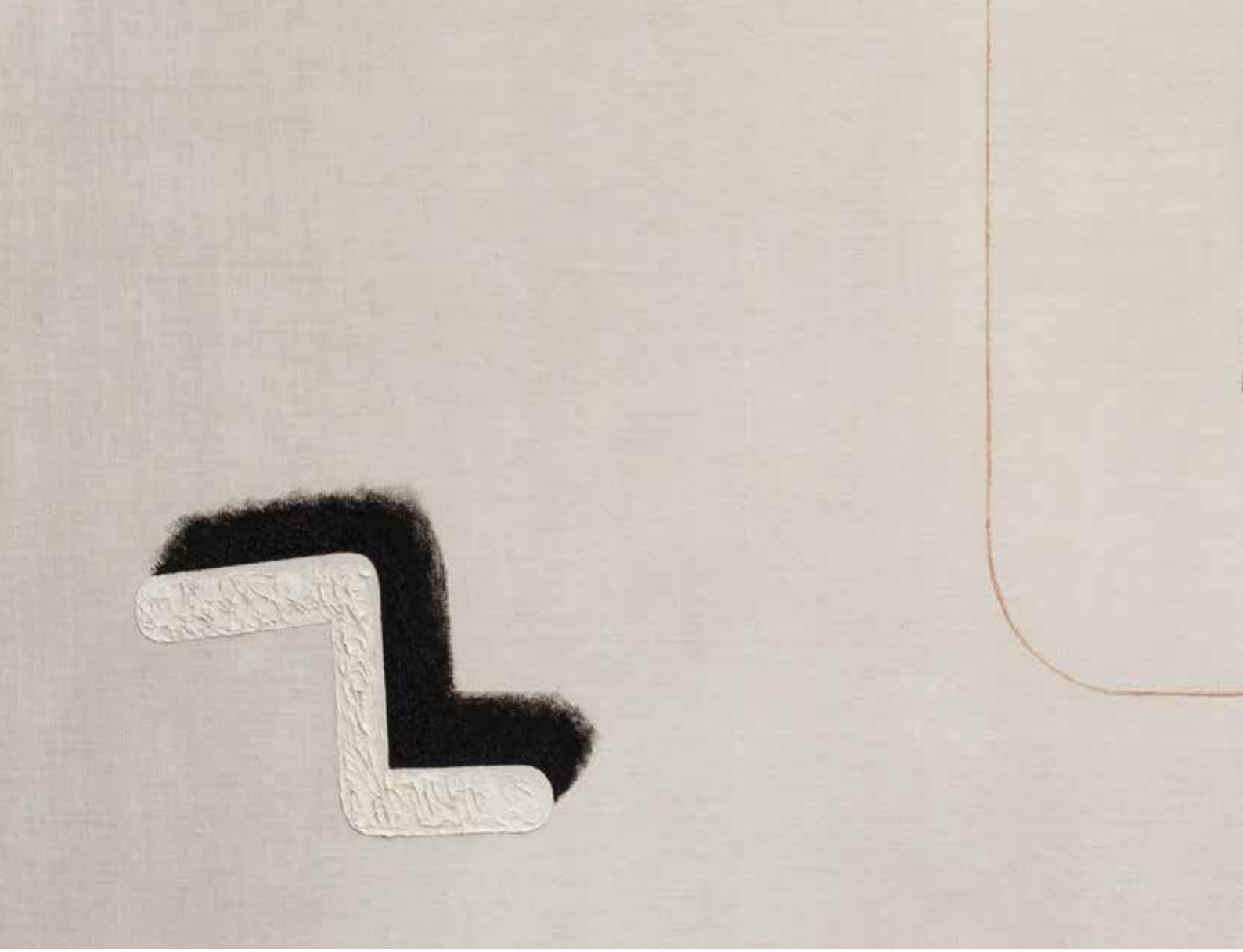
the new bauhaus

Above:
László Moholy-Nagy (1895-1946), *Double Hands,* 1926, Annely Juda Fine Art.

Opposite:
Entrance to the New Bauhaus, Chicago, 1937.

A leading proponent of the global avant-garde and fundamental Bauhaus figure, László Moholy-Nagy's artistic output reveals a diverse practice that spans across photography, painting, sculpture, film, and design: defying all attempts at categorization.

As Western civilization struggled to reconcile with a rapidly changing world, Moholy-Nagy's innovative artistic practice relentlessly sought to question the role of the art object and artist in society. Heavily ensconced within Bauhaus, Dada, and Constructivist theories, Moholy-Nagy believed that art should adapt with the times, reach the general masses, and reflect the ever-evolving developments in technology. Rather than demanding the amalgamation of art and technology, however, Moholy-Nagy's art encouraged viewers to analyze their perception of technology, and reconsider how the machine could best be utilized to serve the needs of humankind. The clean lines and meticulously reduced forms, now a hallmark of Moholy-Nagy's work, have always been ingrained within the artist's oeuvre and rhetoric: willing a future world of clean, advanced modernity ushered in by technological industry. Painted in 1939, *CH9* is the ninth work in the artist's 'CH' series, aptly titled to represent the body of works created throughout the artist's time in Chicago. Forced to flee the rise of Nazi control in Europe, László Moholy-Nagy moved to the United States in 1937, eventually settling in Chicago where he opened his own design school, The New Bauhaus - American School of Design (later becoming the Institute of Design in 1944). While the artist's days in America were filled with the responsibilities of administration and teaching, Moholy-Nagy's interest in the creative potential of industrial materials, and how this potential could be harnessed across various artistic disciplines, never ceased. With the outbreak of WWII, the New Bauhaus adjusted to the wartime socioeconomic climate, resulting in an even stronger focus on functional design and the fundamental understanding of modern materials. In Moholy-Nagy's personal artistic practice, this meant incorporating industrial materials such as sheet metal. *CH9* is painted canvas laid down on a panel of aluminum, a decision suggested as most likely original to the artist given how deeply the use of recycled materials was ingrained within Moholy-Nagy's aesthetic practice and ideological beliefs. Ever the innovator, and



constantly developing, it has also been suggested that there may in fact be another Moholy-Nagy work on the panel, hidden beneath the canvas.

While Moholy-Nagy's legacy is most-typically linked with the photogram and his iconic *Light Prop* kinetic sculptures, painting remained a visionary medium for the artist throughout his oeuvre. Walter Gropius once wrote that: "Entirely unprejudiced by conventional methods, he ventured into ever new experiments with the curiosity of a scientist" (Schlemmer, *The Theater of the Bauhaus*, Middletown, 1961, p. 11). Moholy-Nagy's experiments with paint resulted in dynamic worlds filled with floating, colorful possibilities that disrupted all traditional modes of seeing. In the present work, the stark contrast of the archipelago of capsular elements against the white background creates abstract patterns of light and dark, continuing an experimentation with light that was prevalent throughout the artist's career. Moholy-Nagy's passion for light as an emotive experience, aesthetic ideal, and profound philosophical study became a wholly consuming quest in the artist's life, as he sought to create not only with color and line, but light itself. Often bringing home large panes of Rhodoid, a plastic of vitreous transparency, Moholy-Nagy would paint the same abstract elements from previous paintings directly onto the plastic. As light passed through the newly painted plastic sheet, the artist reveled in comparing the two-dimensional effect of the original, painted canvas in relation to the shadows cast from the three-dimensional 'light modulator'.

Painted on canvas as opposed to transparent sheet, *CH9* seeks to extricate optimum contrasts, not only in light, but in the sensations induced from the composition's colors, spatial tensions, forms, lines, and surface texture. The sharply sketched lines of the main, bolt-like motif form an exacting 90-degree angle that is quickly offset by the rounded edges and curvilinear lines on the shape's outer edges. The delicately painted islands of stippled impasto create a tangible texture in the green capsule's lower half, while the upper half of the capsule's sparing application of paint results in a smooth finish. Though made up of disparate, contrasting formal elements, *CH9*'s composition remains balanced, as if unified through some grandly synergetic, cosmic order.

Moholy-Nagy's ability to find unity of form and mastery of contrasting tensions through paint, as seen in the present work, was one of the artist's primary reasons for continuing to experiment with the painted medium in addition to his creations of kinetic art. When writing to František Kalivoda in 1936 about his 'strange' proclivity for painting, Moholy-Nagy explained that: "I started out by rediscovering the visual fundamentals of space, color, texture, form and plasticity–open to every human being. I have always to go back to these things...to recharge my willingness to go beyond. To keep one from tearing one's nerves in all directions there must be the calm of tangible achievement–the one problem solved. For me it is abstract painting" (Moholy-Nagy quoted in J.H. Caton, *The Utopian Vision of Moholy-Nagy*, Ann Arbor, 1984, p. 55). For Moholy-Nagy, painting was a visionary medium; an outlet through which the artist could explore the transformative power of visual art and bolster his hopes for a better future.

Throughout his life, László Moholy-Nagy incessantly strove to interpret space in its relation to time, a visionary artist whose imagination stretched far beyond the limits of existent conventions of seeing. His daring compositions of non-figural abstractions offered viewers a blueprint for the reconfiguration of one's perception. Moholy-Nagy emphatically believed that art could, and should, work side-by-side with technology to better humanity. As both an artist and teacher, he was convinced of art's ability to educate, and stated: "Art sharpens one's senses, one's view, one's mind and one's observations". By habituating viewers to new, modern modes of perception, Moholy-Nagy believed that art could transform the world and shape a better future. This optimistic idealism, along with his technical brilliance and abounding zeal for innovation, are palpable in the profound purity of the present work: an enduring balance of tension between movement and stasis, light and dark, opaque depth and shallow translucence. Measuring over three feet in both directions, *CH9* is a both a monumental and rare example of László Moholy-Nagy's technical genius. Publicly seen seemingly only once in its lifetime and an exciting new discovery for the artist's records, Bonhams is thrilled to bring this seminal work to auction for the very first time.

10A
**WASSILY KANDINSKY (1866-1944)**
*Lila*
signed with the artist's monogram and dated '28' (lower left); inscribed and dated 'No 286 1928' (on the reverse)
gouache, watercolor and pen and India ink on paper
*19 5/8 x 12 3/4 in (49.9 x 32.4 cm)*
Executed in July 1928

**US$300,000 - 500,000**
**£220,000 - 370,000**
**HK$2,300,000 - 3,900,000**

**Provenance**
Galka E. Scheyer Collection, Los Angeles (probably acquired directly from the artist in July 1928, until 1931).
Charlotte Mack Collection, San Francisco (acquired by 1931).
Private collection, San Francisco (acquired from the above by 1963).
Thence by descent to the present owner.

**Exhibited**
Oakland, Oakland Art Gallery, *Kandinsky*, May 1929, no. 24 (titled 'Magenta').
Los Angeles, Braxton Gallery, *The Blue Four, Feininger, Jawlensky, Kandinsky, Paul Klee*, March 1-15, 1930, no. 35 (titled 'Magenta').
San Francisco, California Palace of the Legion of Honor, *The Blue Four, Feininger, Jawlensky, Kandinsky, Paul Klee*, April 8-22, 1931, no. 26 (titled 'Magenta'; later traveled to Oakland).

**Literature**
The artist's handlist, *Watercolours*, no. 286.
V.E. Barnett, *Kandinsky, Watercolours, Catalogue Raisonné*, Vol. II, *1922-1944*, New York, 1994, no. 876 (illustration of the artist's sketch in the handlist p. 223).

For Wassily Kandinsky, art was always invention. His exacting artistic practice, particularly bolstered during his time at the Bauhaus (1922-1932) in Germany, was wholly in service of the realization of a 'science of art'. This theory, informed by psychological study and structural exactitude, was grounded in his belief that energy, movement, and rhythm enlivened one's perception of fundamental pictorial elements, thus triggering an inner resonance or spiritual vibration that could evoke an innately powerful emotional response. *Lila*, executed in 1928, masterfully illustrates the apogee of Kandinsky's realization of a universal order of harmony. Bold in its radiant coloring and rhythmic interplay of forms, this highly finished work on paper is a stunning exemplar of the transcendent elegance and explosive dynamism characteristic of Kandinsky's Bauhaus years.

While Kandinsky created watercolor works throughout his career, it was only in later years that the medium began to assume a more prominent role in the artist's oeuvre. Previously used as preliminary studies considered supplemental to his paintings, it was not until his time at the Bauhaus that Kandinsky, feeling empowered to expand upon his means of expression, began to consider watercolors as individual works in their own right. From 1924 onwards, his watercolors were all assigned unique titles, no longer simply 'Entwurf zu' (Study of) or 'Projekt für' (Project for), these works now became 'Aglow' and 'Now Upwards!', giving them elevated status amongst his output. Accordingly, Kandinsky's use of the watercolor medium steadily increased throughout the decade; compared to the only twenty-five oil paintings created in 1928, he produced over a hundred watercolors, illustrating a voracious appetite for the medium. Elevated in their degrees of explicitness and elaboration, Kandinsky transcended the material limitations of oil in favor of the elusive qualities inherent in watercolor.

The soft tonal shifts and slight gradations in coloration across the fine violet mist of the present work's compositional surface speak to Kandinsky's use of the 'Spritztechnik,' an airbrush-esque technique the artist first used in 1927 after it was introduced to him by friend and Bauhaus neighbor Paul Klee. An iconic component of his handling in many of works on paper from 1928-1930, Kandinsky's Spritztechnik created delicate transparencies that imbued his compositions with a more cosmic dimension, reflecting a newfound layer of atmospheric depth within the space as geometric elements hover and glide atop the surface. The present work's bold lilac coloring, pulsating with energy, has been understood as a distant memory of Kandinsky's Russian origins and the colors of Eastern cultures. The soft, sprayed application of modulated color in *Lila* collides abruptly with the precise geometric elements and boldly rendered lines: manipulating a continuous interplay between the spontaneous and the controlled.

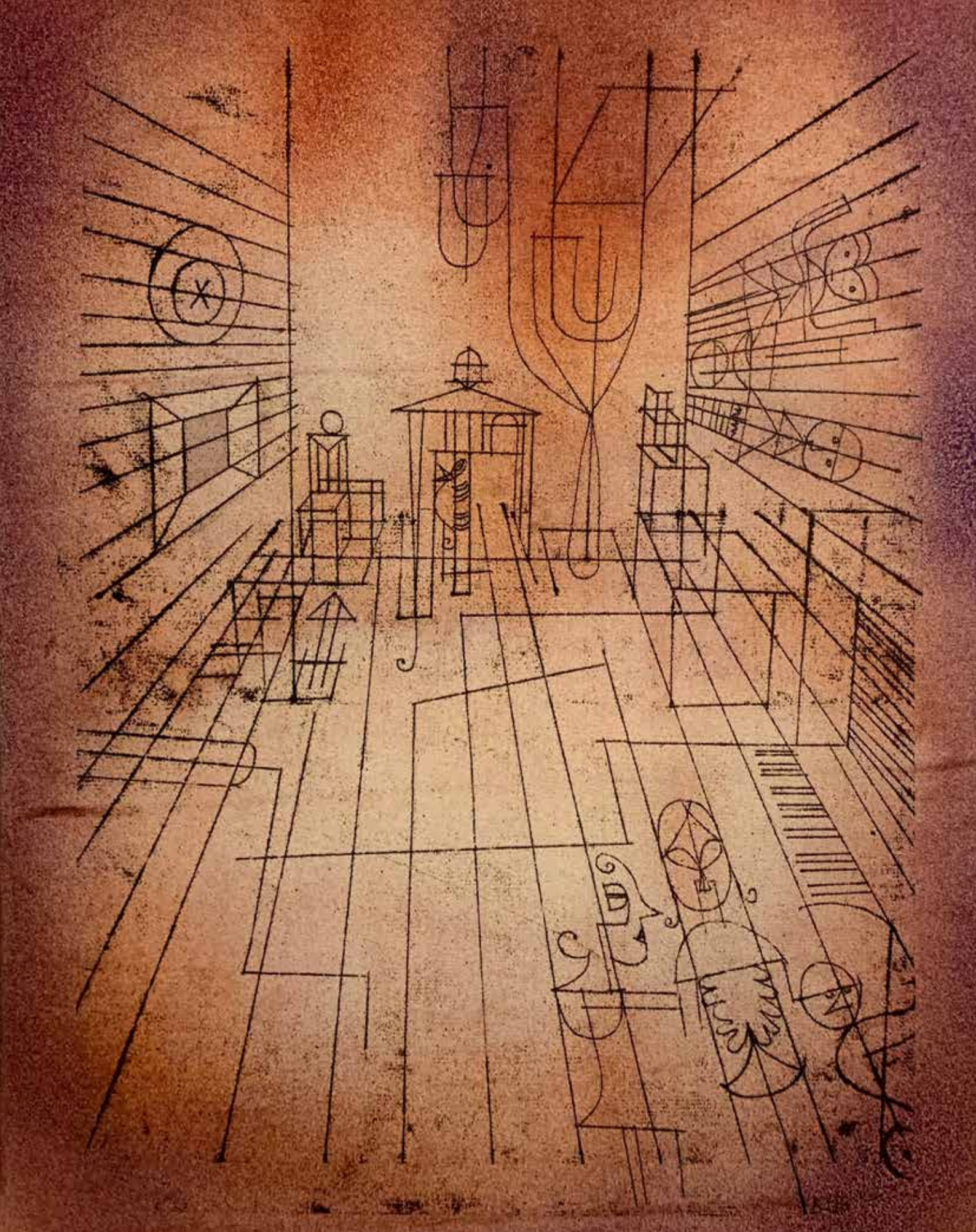
The present work's abstract arrangement of geometric forms is brimming with pictorial significance. Kandinsky, who believed in the expressive response evoked by the tension, contrasts, and consonance of forms, sought to create a world of heightened differentiation. It was his belief that the combination of circle and triangle created the most evocative juxtaposition, as it exemplified the power of abstract forms and their symphonic expression. He assigned profound spiritual and emotional meaning to the triangle, viewing it not merely as a geometric form, but as a visionary symbol of humanity's ascendent spiritual movement. In relation to the triangle, charged in the center of the pictorial space with connotations of significance, the present work's composition contains an extraordinary series of interactions between smaller triangles and circles, rectilinear shapes, and reverberating clusters of lines. The angular, zig-zagging lines piercing through the assemblage of circles, triangles, and curvilinear forms in *Lila* resemble jagged bolts of lightning – a visual link to the cosmos, symbolic of a higher order, power, and divine punishment. A carefully selected theater of opposing forces, the present work's dramatic contrasts and bold forms dominate the composition: a tour de force of Kandinsky's abstract language.

*Lila*, brimming with explosive tension and a taut dynamism, presents the culmination of Kandinsky's pictorial achievement, attesting to the unique creative vision and innovative spirit of this seminal artist of the modern era. Kandinsky's faith in the power of line, color, and form is intuited through the profound lyricism of the work, fulfilling the artist's oft-stated desire for his compositions to become complete worlds in and of themselves. Through symbolism, these worlds express a newer, truer reality than is familiar to us. The individual forms, lines, and colors in *Lila* do not deign to have a direct association with figurative reality, but, when combined, their abstract forms are endowed with a pictorial significance that conveys an underlying energy and universal order of harmony.

*Lila* was acquired by the esteemed art collector and dealer Emilie Esther Scheyer - commonly referred to by the moniker 'Galka' - shortly after its execution, in July 1928. Appearing in the opening provenance of some of the century's finest examples of European modernism, Scheyer was a tireless promoter of the genre and played an integral role in the American reception of the artist group 'The Blue Four', which comprised Lyonel Feininger, Paul Klee, Alexej von Jawlensky, and Wassily Kandinsky himself. A major factor in Scheyer's development of the group's success in the States were the travelling exhibitions that she organized, which began in the late 1920s. The present work was included in some of these opening exhibitions before ultimately being acquired by Charlotte Mack in 1931. Acquired from her by the family of the present owner and known only to Vivian Endicott Barnett from the artist's handlist illustration, *Lila* has not been seen in public since 1931 and comes to auction for the very first time.

Left:
Galka Scheyer and Wassily Kandinsky on the terrace of the Henning Villa in Berlin, 1933.

Opposite:
Paul Klee (1879-1940), *Das andere Geisterzimmer (neue Fassung) (The Other Ghost Chamber [New Version])*, 1925, Private Collection.



11A [P]
**DAVID HOCKNEY (B. 1937)**
*Courtyard, Palace of Carlos V. Alhambra, Granada (Second Version)*
signed with the artist's initials and dated 'D.H. 04' (lower right)
watercolor on two sheets of paper
*29 1/2 x 83 in (74.9 x 210.8 cm)*
Executed in 2004

**US$1,200,000 - 1,800,000**
**£910,000 - 1,400,000**
**HK$9,300,000 - 14,000,000**

**Please note this is a Premium Lot. If you wish to bid on this lot, please refer to Auction Information for bidding information.**

**Provenance**
L.A. Louver, Venice, CA
Acquired from the above by the present owner

**Exhibited**
London, Royal Academy of Arts, *Summer Exhibition,* June – August 2004, no. 523 (exh. cat., p. 60, illustrated as 'Andalucia – Carlos V's Palace, Alhambra, Granada 2004').
Venice, California, L.A. Louver, *Seven Rooms Seven Artists,* July 13 - September 2, 2006.

**Literature**
H.W. Holzwarth, ed., *David Hockney: A Chronology,* Cologne 2020 (illustrated p. 402).

Above:
David Hockney in front of the present work at the Royal Academy Summer Exhibition in London that he co-curated with Allen Jones, June 2, 2004

**"Renaissance European perspective has a vanishing point, but it does not exist in Japanese and Chinese painting. And a view from sitting still, from a stationary point, is not the way you usually see landscape; you are always moving through it. If you put a vanishing point anywhere, it means you've stopped. In a way, you're hardly there."**

- David Hockney

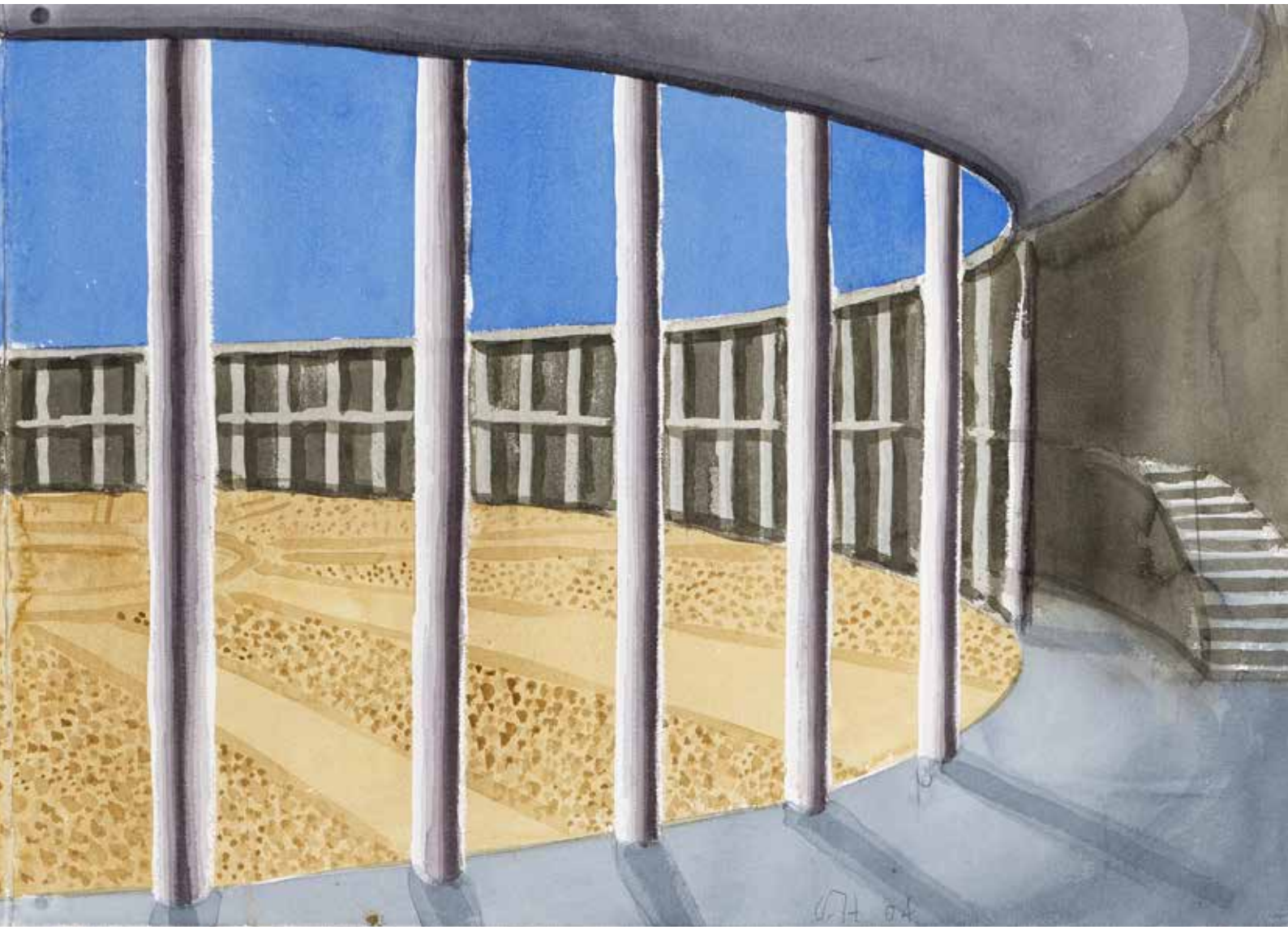
Executed during David Hockney's travels through Spain in 2004, *Courtyard, Palace of Carlos V. Alhambra, Granada* stands among the artist's most ambitious watercolors, a sweeping, panoramic meditation on space, light, and the architecture of vision itself. Completely fresh to market, it represents an opportunity to acquire one of the artist's largest format watercolors, personally selected by Hockney for inclusion in The Royal Academy's Summer Exhibition in 2004 that he co-curated with Allen Jones. The present work demonstrates his continued commitment to watercolor as a medium of immediacy and revelation, as well as his lifelong investigation into perspective and ocular machinations.

By 2004, David Hockney had long secured his place as one of the definitive British painters on the global stage. A key figure, loosely associated with the Pop generation of the 1960s but unquestionably an artist who stands apart from the homogeny of movements, his restless curiosity has continued to reinvent the language of representation. Moving between London, Los Angeles, and his native Yorkshire, Hockney had spent the previous decades re-examining the mechanics of perception, from his photographic 'joiners' of the 1980s to his theoretical writings on optical devices in *Secret Knowledge* (2001). His return to watercolor during the early 2000s marked both a personal and philosophical renewal, a move away from mediated vision toward direct experience. Travelling through Spain, he found in the architecture of Granada and Seville a perfect synthesis of order and sensuality, a living geometry through which to test his evolving ideas about space, color, and the act of seeing.

Hockney's visit to the Alhambra that year was part of a broader return to direct observation, a phase that saw him abandon photography and reengage with plein-air drawing. The Andalusian light, the tiled geometry of Moorish architecture, and the rhythmic order of the Palace of Charles V all became stimuli for his renewed dialogue with perspective. In *Courtyard, Palace of Carlos V. Alhambra, Granada*, Hockney translates the concentric grandeur of the Renaissance colonnade into a fluid, transparent orchestration of color and line. The space appears both measured and elastic, its columns curving away from the viewer like a lens refocusing, suggesting not a static depiction of architecture but an event of seeing.

The setting, an open arena encircled by classical-style columns, invokes a lineage of painters who have looked to Spain's amphitheaters as metaphors for spectacle, mortality, and the drama of creation. Picasso's lifelong fascination with the bullring found in its circular stage an image of ritual combat and artistic performance. Francis Bacon, in turn, transformed the arena into a psychological theatre in his trio of bullfight paintings of 1969; a site where bodies dissolve into gesture and anguish. Hockney's arena, by contrast, is emptied of struggle. His courtyard is serene, radiant, and analytical: a theatre of pure looking. By choosing the Palace of Charles V, a Renaissance structure embedded within the Islamic palimpsest of the Alhambra, Hockney also stages a dialogue between civilizations and time.

Composed across two joined sheets, the work achieves a cinematic breadth while preserving the delicacy of touch that defines Hockney's mature draftsmanship. The ovoid washes of ochre and ultramarine generate an organic light that radiates from from the center of the work, evoking the dry Spanish heat. The artist's handling of the medium imbues the work with a crisp, diagrammatic air; making the spectator keenly aware of the formality of the shapes and the rigor



with which they are rendered. The visual congruity of the space of the work defies realist logic, even conjuring an air of Escher in the symmetry and spatial rhythm of the staircases and architectural details.

In the wake of Hockney's landmark retrospective at the Fondation Louis Vuitton in Paris, his place as one of the most inventive and lauded painters of the postwar period has been underscored. Presaging the multi-canvas landscapes of Yorkshire that would follow, in *Courtyard, Palace of Carlos V. Alhambra, Granada*, Hockney achieves something at once timeless and contemporary: a painting that unites the rational elegance of the Renaissance with the perceptual dynamism of modernity. Rendering the historic courtyard with austere lines and optical gamesmanship, the present work is a key to unlocking Hockney's mastery across his career, through a deep knowledge of the visual sense and how painting can allow us to glimpse the perfection and serenity of our environment, natural and man-made.

**PROPERTY FROM THE ESTATE OF JOHN & ROSEMARY YOUNG**

12A [P]
**WAYNE THIEBAUD (1920-2021)**
*River Sides*
signed and dated 'Thiebaud 1997' (upper left); incised with the artist's signature and dated 'Thiebaud 1998' (upper right); signed and dated 'Thiebaud 1998' (on the reverse); inscribed '"RIVER SIDES"' (on the stretcher)
oil on canvas
*23 1/2 x 30 in (59.7 x 76.2 cm)*
Painted in 1997-1998

**US$1,000,000 - 1,500,000**
**£750,000 - 1,100,000**
**HK$7,800,000 - 12,000,000**

**Please note this is a Premium Lot. If you wish to bid on this lot, please refer to Auction Information for bidding information.**

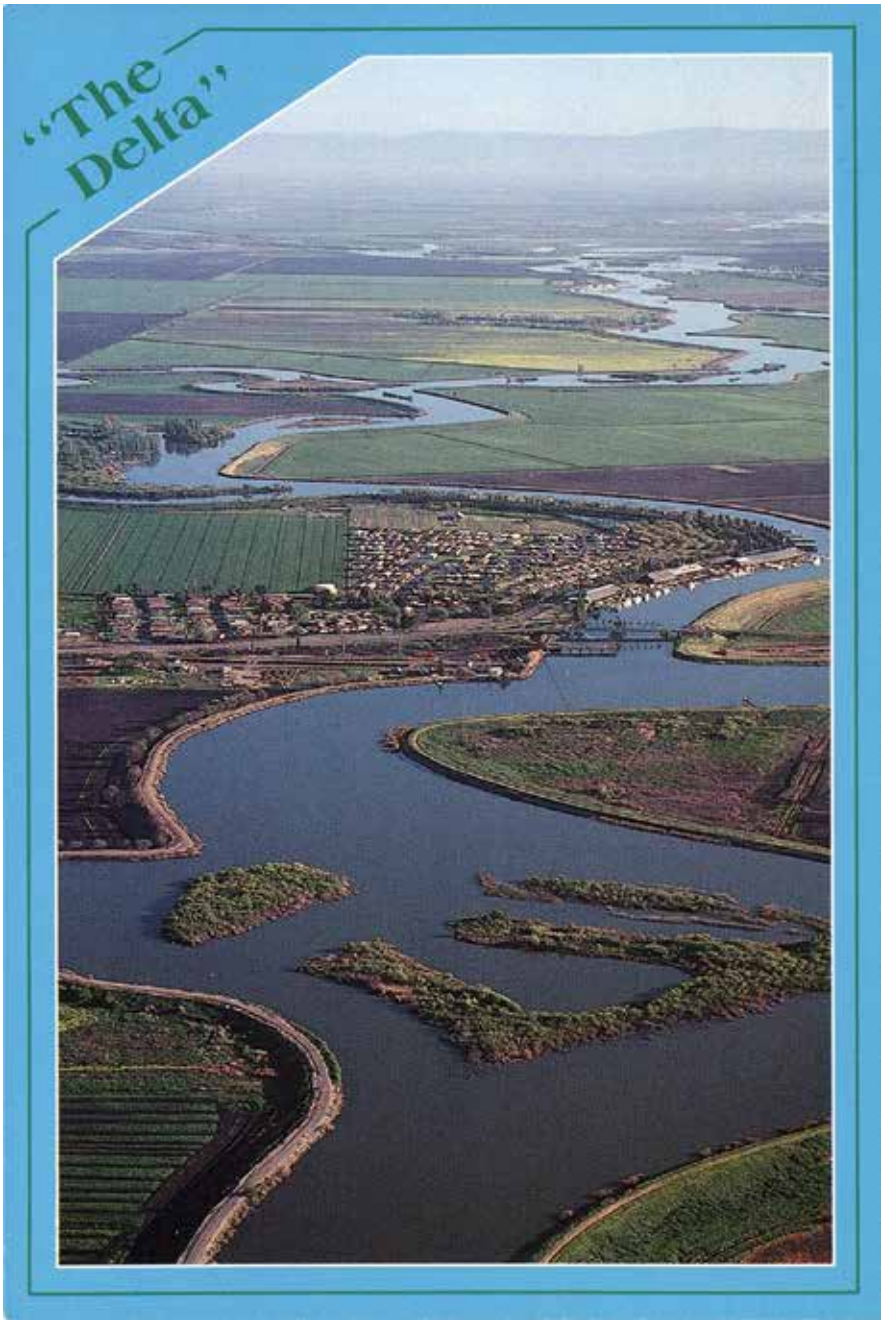
**Provenance**
Campbell-Thiebaud Gallery, San Francisco.
Acquired from the above by the present owner.

**"Even the most panoramic of his mysterious, destabilizing landscapes is unequivocally about the fact of pigment on a flat surface. His recent works are notable for their vivid material presence and their varied, highly inflected paint handling: everything from brushy planes to delicate trickles and rivulets, ploughed crusts, dry scumbles, wiry lines, and on occasion, insistent clots."**

- Karen Wilkin, 2015

Above:
Paul Cézanne (1839–1906), *Mont Sainte-Victoire,* 1902-1906,
The Metropolitan Museum of Art, New York.

Opposite:
Smith-Western Co. Postcard, Aerial view of
"The Delta," circa 1998.




At the time that Wayne Thiebaud was developing his repertoire of still-life confections, he was cultivating a parallel practice in California landscape painting—one marked by the same idiosyncratic pathos and elliptical lines that shaped his idealized pastries. Much like he channeled Jean Siméon Chardin through the lens of the American diner, Thiebaud offered a distinctly twentieth-century update to the Hudson River School, redefining the landscape genre in the mold of the midcentury American imaginary. The earnestness with which he painted a lollipop tree or candied apple—revealing something essential about that subject—came through in his depictions of nature.

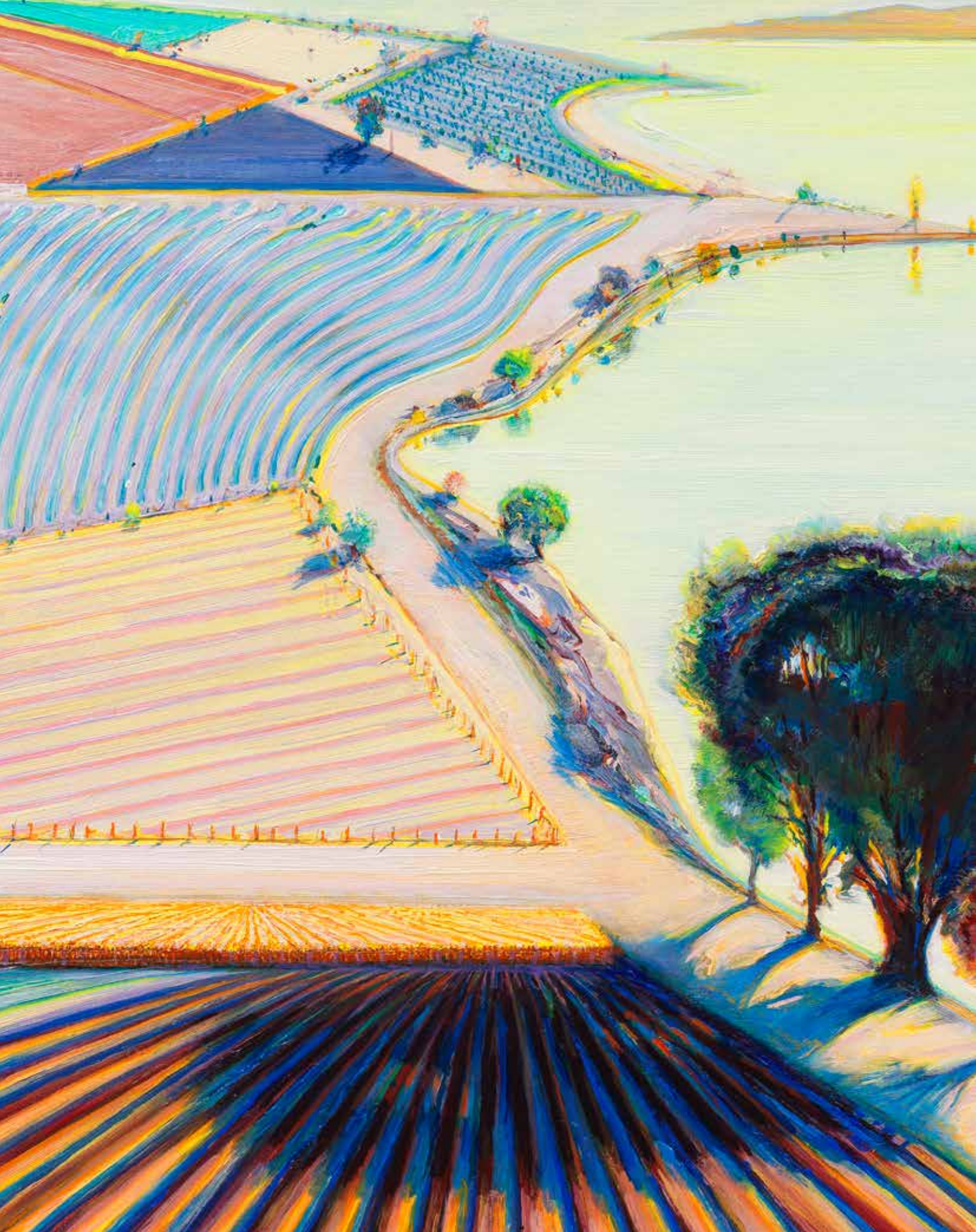
Thiebaud typically explored three subjects in his landscapes: the steep urban terrain of San Francisco, the planar farmlands of Sacramento, and imagined mountain scenes. In *River Sides* (1997-1998)—with its sweeping, fictitious inclines—Thiebaud combined elements of all three, recalling his *Memory Mountains* series, begun in the 1960s. Inspired by late Cézanne, Thiebaud worked largely from memory, producing some of his most abstract work. Here, mountains and hills rose with hyperbolic grandeur, echoing the Sublime, while the mutable California terrain served as fertile ground for his imagination.

In the last decade of the twentieth century, Thiebaud turned his attention to the waterways of the Sacramento River Delta, near the University of California, Davis, where he was a faculty member. Not long after his 1990 retirement from teaching, he lived in the Delta for three years, during which time he painted *River Sides*. Characterized by its saturated color and vertiginous perspective, the work belongs to his series on Sacramento farmland. The imagined viewpoint—from a high ridge looking down on a region that is in fact entirely flat—transforms agricultural geometry into something lyrical. We can still see Thiebaud's

trademark serialization. Instead of rows of identical cake slices, he has foregrounded the parceled land cut with row cropping in conflicting directions and at different stages of the growing process. Another example of this approach can be seen in *Waterland* and *Channel Farms*, both from 1996. The imaginary steep incline from which the viewer can appreciate the water in *River Sides*, would become the subject of his later "Ridge" series in the 2010s, which capture strong verticals as seen from the side—a characteristic feature of the Northern California topography.

In *River Sides*, as in his other landscapes, Thiebaud revealed an emotional intensity absent from his paintings of treats and deli fare. The works explore the tension between nature and human cultivation—fields dependent on the freshwater of Sierra-fed rivers yet confined by manmade levees. His exaggerated perspectives and lush color lend these scenes both psychological and sentimental force, reminding us that the California landscape itself occupies a space between reality and fantasy: a geography of reinvention shaped by Hollywood and unburdened by the "old stones" of the Old World. For Thiebaud, it was always less about the thing itself than its display—the creation of desire shaped by memory. Like his friend Richard Diebenkorn, the geography of California lent itself to the projections of Thiebaud's imagination—as a place where cultural myths were still in formation.

Above:
Richard Diebenkorn (1922-1993), *Berkeley* #23, 1955,
San Francisco Museum of Modern Art, California.



# A Monument of Antiquity

Jeff Koons
*Balloon Venus Dolni Vestonice (Magenta)*,
2013-2017

13A W P
**JEFF KOONS (B. 1955)**
*Balloon Venus Dolni Vestonice (Magenta)*
mirror-polished stainless steel with transparent color coating
*109 1/8 x 43 7/8 x 28 1/4 in (277.2 x 111.3 x 71.7 cm)*
Executed in 2013-2017, this work is one of five unique variants.

**US$1,500,000 - 2,500,000**
**£1,100,000 - 1,900,000**
**HK$12,000,000 - 19,000,000**

**Please note this is a Premium Lot. If you wish to bid on this lot, please refer to Auction Information for bidding information.**

**Provenance**
Gagosian, New York.
Acquired from the above by the present owner in 2014.

**Exhibited**
Parkes, National Gallery of Australia, *Bodies of Art: Human Form from the National Collection,* December 1, 2018 – ongoing (another variant exhibited).
Tel Aviv Museum of Art, *Jeff Koons: Absolute Value. From the Collection of Marie and Jose Mugrabi,* March 10 – October 10, 2020 (another variant exhibited) (exh. cat., illustrated pp. 31-32, 48).
Florence, Palazzo Strozzi, *Jeff Koons: Shine,* October 2, 2021 – January 30, 2022, no. 27, pp. 31, 142-143, 190 (another variant exhibited) (exh. cat., illustrated pp. 143, 190).
London, Moco Museum, *Modern Masters*, August 10, 2024 - ongoing (another variant exhibited).

**Literature**
Seisdedos, Iker "Factoria Koons: En Portada," *El País*, No. 2017, May 24, 2015, p. 39 (another variant partially illustrated in the artist's studio).
*Art on View. National Gallery of Australia*, no. 97, Autumn 2019, p. 5 (another variant illustrated on the front cover).
Steinberg, Jessica "Jeff Koons's sculptures arrive at Tel Aviv Museum, sans artist," *The Times of Israel*, March 9, 2020, online (another variant illustrated).
""Valor Absoluto" en el Museo de Arte de Tel Aviv," *Aurora*, March 20, 2020, online (another variant illustrated).
Chan, Stacey, "Meet the Member," *Art on View. National Gallery of Australia*, no. 104, Summer 2020, p. 5 (another variant illustrated).
"Phillips Announces Ground / Breaking, The First Private Selling Sculpture Exhibition to be Sold Online though Phillips X," *Artfix Daily*, April 12, 2021, online (another variant illustrated).
"Le opere di Jeff Koons atterrano a Firenze, la nuova mostra di Palazzo Strozzi. Apre 'Jeff Koons. Shine', grandi sculture e installazioni che ripercorrono 40 anni di carriera dell'artista," *055 Firenze*, September 30, 2021, online (another variant illustrated).
Conoscitore, Michela, "Shine di Jeff Koons abbaglia Palazzo Strozzi nel profondo. «Collegare il presente al passato significa continuare a legare le persone alla memoria biologica»," *Bon Culture*, October 2, 2021, online (another variant illustrated).
""Shine" di Jeff Koons a Palazzo Strozzi," *Report Pistoia*, October 3, 2021, online (another variant illustrated).
Caliani, Lucrezia, "Jeff Koons a Palazzo Strozzi: no, non lo potevate fare anche voi," *FUL Magazine*, November 13, 2021, online (another variant illustrated).
Cisi, Daniel, "Shine. Le scintillanti opere di Jeff Koons in mostra a Firenze a Palazzo Strozzi," *Glitch Magazine*, November 27, 2021, online (another variant illustrated).
Gierowska, Natalia, "Jeff Koons. Shine'" *The Brooklyn Rail*, November 2021, online (another variant illustrated).
"[Anna's Italian Newsletter # 3] 3 selections of Italian exhibitions that are crowded with corona sickness, Koons, Crypto Art, Amazon now," *Art Exhibition Japan*, January 18, 2022, online (another variant illustrated).
Lloyd-Smith, Harriet, "At home with Jeff Koons," *Wallpaper*, October 9, 2022, online (another variant illustrated).

# JEFF KOONS

SONNABEND • NEW YORK MAX HETZLER • KÖLN DONALD YOUNG • C

**"Koons is not just a child of our time but an active agent of it, one who has forged an extreme aesthetic position in concert with an admittedly problematic but also promising epoch. The boundaries he has broken are unique to his historical position within art's great narrative and draw on the larger forces – technological, financial, social, and otherwise – of the moment in which we live."**

– Scott Rothkopf

Left:
Jeff Koons (b. 1955), *Art Magazine Ads (Art Forum)*, 1988-1989.

Jeff Koons occupies a singular place within the history of late-twentieth- and early-twenty-first-century art. Few artists have more audaciously embodied the contradictions of Postmodernism; its simultaneous embrace of the readymade, its fascination with surface, and its entanglement with popular culture and human history. A monumental, quintessential example of his famed stainless steel balloon sculptures, *Balloon Venus Dolni Vestonice (Magenta)* wonderfully encapsulates these tensions. By reimagining one of the earliest known sculptural depictions of the human form through the industrial precision and chromatic exuberance of contemporary fabrication, Koons transforms an artifact of prehistory into a gleaming emblem of the 21st Century that references the ancient, fertility, and ritual. The result is an image of desire and affirmation refracted through the flawless mirror-finish surface; a testament to Koons' standing as one of the most important and calculated commentators of our age.

Emerging in the 1980s, championed by gallerist Ileana Sonnabend, part of a Postmodern generation, Koons' ascendance to the global stage was prodigious and unique. Writing in 1996, Hal Foster leant on the term 'commodity sculpture' to describe the work of Koons, Allan McCollum, and Haim Steinbach. From the dialectical connection between Minimalism and Pop Art, Koons distilled a kind of Readymade that engaged deeply with the libidinal drive of late capitalism, producing objects that were disarmingly self-aware of their banality, their eroticism, and perfection. "Explicitly here the connoisseur of the art work is positioned as a fetishist of the commodity-sign" (Hal Foster, *The Return of the Real*, 1996, Cambridge, p. 109). Koons renders banality sublime through perfection, reconfiguring the ready-made for an era when the commodity itself has become art's governing aesthetic.

The present work references a venus from Dolní Věstonice, a Paleolithic figurine discovered in the Czech Republic and dating to approximately 30,000 BCE. The original object, a small statuette of a female body made from mammoth ivory, is among humanity's oldest surviving representations of fertility and the female form. Koons's version, by contrast, is monumental in scale and rendered in stainless steel coated with a chromed magenta finish. The translation from ivory to mirror-polished stainless steel charts the historical passage from the tactile intimacy of prehistory to the alienated gleam of industrial modernity. Where the prehistoric Venus speaks of embodied ritual, Koons's Venus speaks of display, consumption, and technological fetishism. As a depiction of the female form, *Balloon Venus Dolni Vestonice (Magenta)* extends the erotic ideology that has charged Koons's practice throughout his career.

A sculpture that embodies the breath of its maker, *Balloon Venus Dolni Vestonice (Magenta)* possesses an internal life, its taut, inflated contours poised at the threshold between stillness and expulsion. The swelling lobes and compressed knots suggest a physical tension animated from within. This sense of interior imbues the sculpture with a vitality whose perfection is contingent upon containment, whose surface tension is a metaphor for existence itself. An underlying motif of Koons' most important works – from his vacuum cleaners, Equilibrium tanks, to his *Lifeboat* (1985) – the inhalation and exhalation of breath conveys a deeper meaning about the balance of life and the psychosomatic relationship between our internal and external lives. The materiality of the steel captures this dichotomy, embodying both fragility and permanence; an idol that transforms the fluid act of breathing into a monumental expression of energy and life.

Polished to a pristine mirror-finish, Koons's *Balloon Venus Dolni Vestonice (Magenta)* has a spiritual intensity, a sacred ornament that speaks to the depth of the human condition. The sculpture's chromed surface creates a seamless barrier between internal and external life, but it goes further. Like the idols of antiquity, it confronts the viewer with the spectacle of beauty and selfhood. In its structure, Koons alludes not only to the prehistoric Venus that lends the work its name but also to the *Allegory of Transience*, otherwise known as the *Vanitas* group by Michel Erhart, whose three intertwined figures represent youth, beauty, and decay. Just as Erhart's carved triptych dramatizes the transience of life in three discrete stages, Koons reimagines that allegory through the tripartite 'crown' of balloons. In Koons's monumental, mirror-polished steel, mortality and eternity co-exist. *Balloon Venus Dolni Vestonice (Magenta)* translates the moral symbolism of Vanitas through the contemporary language of desire, therefore, where perfection and transience coexist within a single, wondrous form.

Koons is the Postmodern artist *sui generis*. Not because he resolves the contradictions of art and capital, but because he stages them with unparalleled clarity. Koons represents the philosophical Eros. A brazen exploration of libidinal desire, his *Balloon Venus Dolni Vestonice (Magenta)* exposes the vocabulary of late capitalism that has cannibalized culture and history; everything is here, everything is now, everything is possible.

In *Balloon Venus Dolni Vestonice (Magenta)*, Koons transforms the ancient venus statuette and Micher Erhart's *Vanitas* into a large-scale contemporary icon. Through it, the artist impresses upon us the enduring power of desire and represents the biological narrative, the narrative of human history. It is a masterpiece of Postmodern practice by an artist whose place in the canon can only balloon in significance as we continue to reappraise his scrutiny and revelation of our millennial moment.

Opposite:
Dolní Věstonice stylized female figure made of bone, Paleolithic Age, Moravské zemské muzeum, Brno, Czech Republic.

# Warhol's Late Triumph

Andy Warhol
*Statue of Liberty*, 1986

**PROPERTY OF A PROMINENT AMERICAN COLLECTOR**

14A
**ANDY WARHOL (1928-1987)**
*Statue of Liberty*
stamped twice with the estate and foundation seals and inscribed 'PA 64.010' (on the overlap)
synthetic polymer paint and silkscreen ink on canvas
*50 1/8 x 60 1/4 in (127.3 x 153 cm)*
Painted in 1986

**US$800,000 - 1,200,000**
**£600,000 - 900,000**
**HK$6,200,000 - 9,300,000**

**Provenance**
Galerie Thaddaeus Ropac, Paris.
Private collection, Paris.
Anon. Sale, Germany.
Private collection, Germany.
Sale: Phillips de Pury & Company, New York, *Contemporary Art I,* May 12, 2005, Lot 45.
Private collection, US.
Acquired from the above by the present owner.

**Exhibited**
Paris, Galerie Thaddaeus Ropac, *Andy Warhol: The Statue of Liberty,* March 6 - April 7, 1999, no. 25 (exh. cat., illustrated n.p.).

Les bons biscuits
LABIS

Painted the year before his death, Andy Warhol's *Statue of Liberty* marks one of the last great declarations of the master Pop artist's career. This synthetic polymer and acrylic painting is one in a larger series that captures a pivotal moment of renewal, turning his brush to one of the great American symbols in a swan song moment. An icon of American liberty and its vainglorious place amongst the global community, there are fewer images that conjure the American spirit as intensely as the visage of Lady Liberty. Warhol's rendition, emerging through an energetic script of verdigris and inky black, provides us with an unfinished monument; an examination of a national-cultural symbol.

In the mid-1980s, Warhol had returned to creating entirely hand-painted canvases, a process reminiscent of his early years, while continuing a parallel practice of his signature silkscreen technique. His revived interest in a more manual approach coincided with a broader resurgence of gestural easel painting in the booming New York art scene. It was during that period that Swiss dealer Bruno Bischofberger initiated a high-profile collaboration between Warhol and two of the era's rising stars, Jean-Michel Basquiat and Francesco Clemente. The partnership proved especially fruitful between Warhol and Basquiat, inspiring a refreshed painterly energy in Warhol's solo production. The younger artist introduced him to the oil stick, prompting his embrace of expressive, hand-drawn elements, visible here in the loose handling of paint.

As a former graphic artist, Warhol immediately understood the power of a distinctive visual symbol that spoke to larger cultural mores, from the Hollywood celebrity to Leonardo da Vinci's Last Supper to the dollar sign. The Statue of Liberty—which fit very well in this category—was not a new subject for Warhol. He had first explored it in 1962, basing a series of prints on a postcard image of the monument. The fact that it made a return to his oeuvre in 1986 should not be surprising, considering the statue's omnipresence in the public imagination exactly one hundred years after the statue's arrival in New York from France as a diplomatic gift. Recently restored to celebrate its centennial, new color photographs of the statue proliferated in print magazines, newspapers, and tourist memorabilia. The incessant press coverage fit perfectly with one of the artist's trademark fascinations. Warhol was deeply invested in the social effects of this kind of media saturation, particularly the way that the repeated mechanical reproduction of an image—of a person or a symbol—changes our understanding of that very subject as something degraded and disconnected from its original source.

One such place where Lady Liberty's face appeared was on a commemorative tin of Fabis brand French cookies that inspired this painting's composition. At the lower left, Warhol painted the word "Fabis" in bubble letters, and above it, the tagline "les bons biscuits" ("the good cookies"). The American and French flags that appeared behind the logo of the souvenir tin allude to the statue's origin and remind the public of the values of freedom and democracy shared between the two nations.

The origins of this image in such a mass culture product perfectly align with the artist's lifelong preoccupation with the rampant commercialism of twentieth century capitalist society and its connection to symbolic abstractions of American moral principles. In many ways, this late work can be seen as a bookend to his career, evoking the hand-painted process and use of a brand logo that featured in his breakthrough 1962 Ferus Gallery show of 32 Campbell's Soup Cans in Los Angeles. Warhol's choice of a greenish hue, recalling the oxidized copper of the original monument sets it apart from other versions in this series, including silkscreens in varied palettes and camouflage motifs. Other examples from this late series are held in major public collections, including The Broad in Los Angeles and The Andy Warhol Museum in Pittsburgh.

Opposite:
Jasper Johns (b. 1930), *Flag*, 1954-1955, Museum of Modern Art, New York.

**“Everybody has their own America, and then they have pieces of a fantasy America that they think is out there but they can’t see…So the fantasy corners of America…you’ve pieced them together from scenes in movies and music and lines from books. And you live in your dream America that you’ve custom-made from art and schmaltz and emotions just as much as you live in your real one.”**

- Andy Warhol

**"Our earth is only one polka dot among a million stars in the cosmos. Polka dots are a way to infinity. When we obliterate nature and our bodies with polka dots, we become part of the unity of our environment. I become part of the eternal and we obliterate ourselves with love."**

- Yayoi Kusama

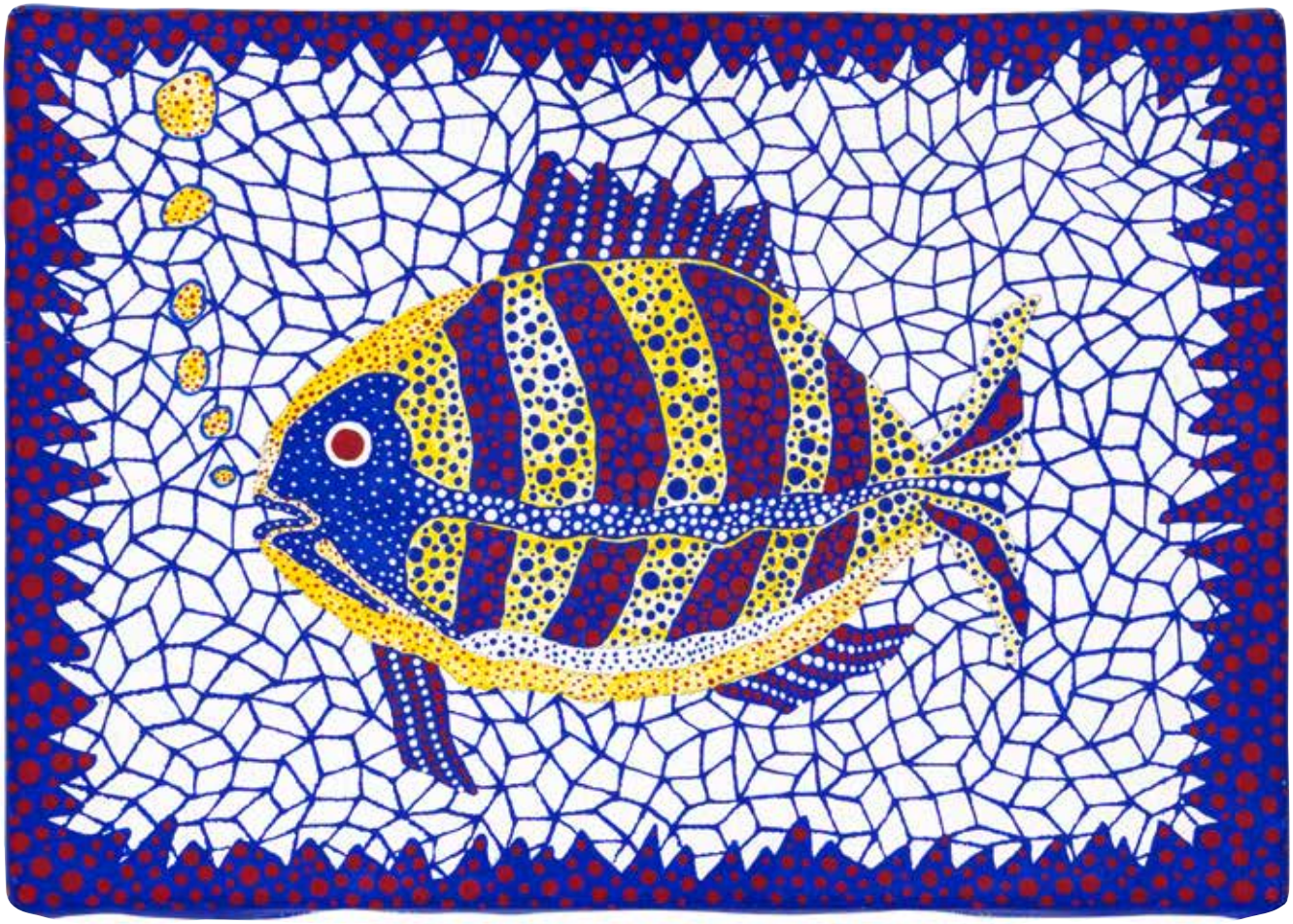
15A
**YAYOI KUSAMA (B. 1929)**
*Fish*
signed, inscribed and dated 'Yayoi Kusama 魚 1995' (on the reverse)
acrylic on canvas
*6 1/4 x 9 in (15.9 x 22.9 cm)*
Painted in 1995

**US$320,000 - 520,000**
**£240,000 - 390,000**
**HK$2,500,000 - 4,000,000**

This work is accompanied by a registration card issued by *Yayoi Kusama Inc.*, Tokyo.

**Provenance**
Kantor Gallery, Los Angeles.
Acquired from the above by the present owner.

**Exhibited**
Los Angeles, Kantor Gallery, *Yayoi Kusama: "NOW"*, January 9 - February 20, 1999.

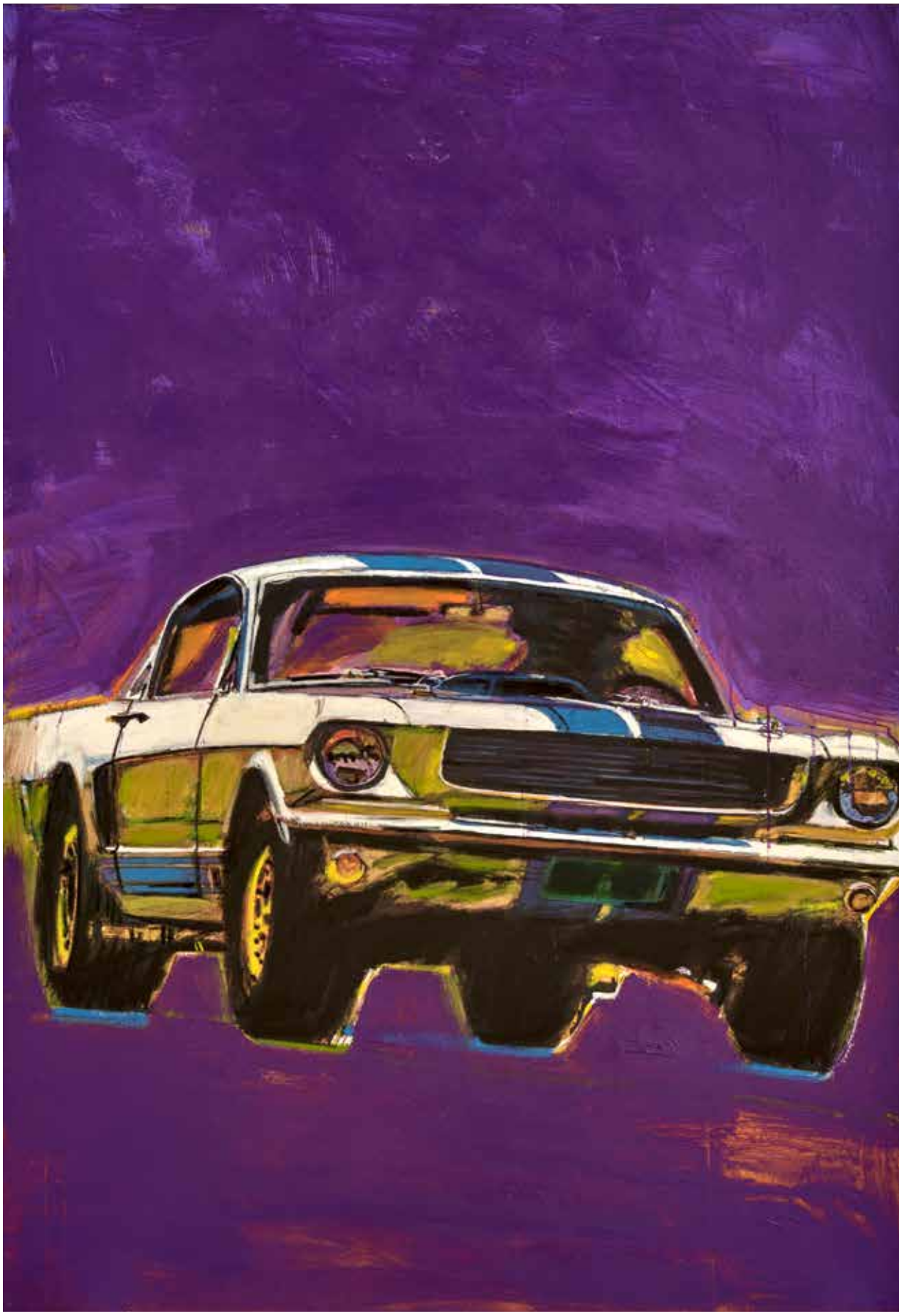


**PROPERTY OF A PROMINENT AMERICAN COLLECTOR**

16A [W]
**RICHARD PRINCE (B. 1949)**
*Mustang Painting #3*
signed, inscribed and dated 'Prince 2014-2016 #3' (on the reverse)
inkjet and acrylic on canvas
*69 5/8 x 47 7/8 in (176.8 x 121.6 cm)*
Executed in 2014-2016

**US$500,000 - 700,000**
**£370,000 - 520,000**
**HK$3,900,000 - 5,400,000**

**Provenance**
Private collection, US (acquired directly from the artist).
Acquired from the above by the present owner.



Still from the movie *Bullitt* (1968), directed by Peter Yates.

STOP

Few artists have mapped the mythology of American aspiration with as much wit and profundity as Richard Prince. In *Mustang Painting* (2014–2016), the artist revisits one of the country's most enduring emblems of freedom and desire: the muscle car. Suspended over a saturated violet ground, the car – an iconic and rare Shelby Mustang GT350 - appears to hover between motion and stillness, its wheels dancing lightly on their tread. At once an image and an apparition, it crystallizes Prince's fascination with the promises and delusions that animate the American dream.

Prince's career has long been entwined with the visual rhetoric of advertising and desire. Beginning in the late 1970s with his now-canonical *Cowboys* and *Girlfriends* series, he appropriated mass-media imagery to expose the coded fantasies underpinning masculinity, sexuality, and success. The muscle car entered his iconography as a natural extension of these themes: a fetish object of autonomy and performance, and a proxy for identity itself. In *Mustang Painting*, Prince reanimates that motif not through direct quotation from an advertisement, but through an image already mediated by the screen and the printer. The result is both painterly and mechanical, a composition whose digital inkjet underlayer is inflected with visceral streaks of acrylic paint, bridging the distance between the seductive gloss of commerce and the expressive force of painting.

The Mustang, of course, bears its own cultural meaning. Launched in 1964 as the sports car for a newly mobile middle class, it was designed to embody youth, rebellion, and self-invention. Here, it menaces with an unnatural intensity, rendered in the synthetic hues of a dream sequence. Yellows and electric blues that dissolve into the royal violet of the background. The car is less an object than an attitude, an avatar of speed and seduction suspended in painterly limbo.

Prince's hybrid process reflects his ongoing dialogue with the traditions of Pop. Like Warhol before him, he understands that the image is never neutral; yet unlike Warhol, Prince allows the image to reassert the hand of the artist amid the mechanics of reproduction. The inkjet transfer and Prince's overpainting blurs authorship and authenticity.

Occupying a commanding scale that recalls the monumental proportions of roadside billboards, its single, central subject radiates an almost devotional focus. The Mustang here is not merely an icon of mid-century Americana but a mirror for the spectator's own projections of power and freedom. Prince's art has always courted this ambiguity, the fine line between critique and complicity, between desire and disillusion.

*Mustang Painting* stands as a late meditation on the mirage of freedom that defines the American image world. It is a painting about velocity and stasis. Within its vivid field of color and glare, Prince distills half a century of American dreaming into a single, dazzling pause.

# Objects That Matter:

Property from an Important Latin American Collection

Amassed over decades of careful research, intellectual exploration and bold decision making, Bonhams is honored to present Objects that Matter: Property from an Important Latin American Collection this fall in New York. This prominent collection stands as a poignant meditation on the intersection of memory, fragility, dynamics of power, and the human condition. Synonymous with both connoisseurship and quality, the works embody an approach to collecting that is at once educated, voracious, and deeply instinctive.

Introducing iconic works by Felix Gonzalez-Torres, Doris Salcedo, Francis Alÿs, Cildo Meireles, Ana Mendieta, Guillermo Kuitca and Jac Leirner, the collection encapsulates some of the greatest achievements of 21st-century art. The collector, a true visionary, carefully curated a selection of works by artists rife with institutional acclaim because of their unique propositions and spectacular contributions to contemporary art.

Despite the diversity in styles, materials, and methodologies, the selected works coalesce into a unified exploration of authorship, the everyday, and transience, focusing on the delicate interplay between time, memory, and the vulnerability of that which we take for granted. Each artist offers a unique approach to these themes, yet together they illuminate a shared interest in contemplating life's temporality and the illusion of formalized structures. Notably, each of these artists has also employed multifarious media throughout their careers and in different ways explore the "dematerialization" of the art object—as set forth by critic Lucy Lippard in her seminal 1973 book Six Years—underlining the conceptual foundations of that constitute an artwork.

The Latin American context of the artists included in this collection is essential to understanding their work. Like the American and European conceptual art movements, Latin American conceptual art first emerged in the 1960s and 1970s. Many of the themes and ideas it has historically explored also overlap with those of the West—the aforementioned "dematerialization" of the art object, the use of text as a material, the body as a canvas, institutional critique and public participation are all common to the conceptual practices of many artists in the region. But there are other themes and ideas which have been both more concentrated in Latin America in response to specific cultural, historic, and socio-political conditions.

Latin America in the postmodern period experienced numerous dictatorships, acts of political violence, forced disappearances, corruption, and displacement. In response, conceptual artists in the region did not focus on the dematerialization of the art object for purely philosophical reasons, but rather used conceptually-driven strategies as powerful tools for political critique, the preservation of memory, and acts of resistance. As Cildo Meireles described to critic and curator Gerardo Mosquera while discussing Brazilian art after the 1964 military coup, "some [artists] felt obliged to make compromising political work at that time, even if their actual artistic and intellectual interests were apolitical, as mine were" (Cildo Meireles, London 1999, p.15).

As a result, urgency emanates from work in the region during this period that differentiates it from its northern counterparts, although this is also witnessed with the work of certain German artists at the time who were also grappling with reconstructing life in the aftermath of tragedy. Violence, power, loss and exile are often featured in the work, but crucially too are pedagogy, ecology, therapy, identity, and collective memory which stand out within the wider conceptual umbrella. While the former grouping follows the function of historicizing lived events in Latin America, the latter are essential in harkening those experiences back to healing, resilience, reconstruction and rebirth. This approach ultimately proposes an active and optimistic view of the future, one which seeks to empower the viewer to be a participant in the creation of a better world.

Objects that Matter: Property from an Important Latin American Collection therefore invites a space for reflection; one that contemplates life itself while celebrating the resilience of the human spirit. Through this selection of works, the collection explores fleeting yet profound moments of memory and collective connection, not as fragile points of loss, but as enduring forces that shape our identity through our humanity. Moreover, the artists featured here invite us to engage with ephemerality and the arbitrary nature of structures as a catalyst for reflection on what we can instead create.

17A
**FRANCIS ALŸS (B. 1959)**
*Untitled (Sign Painting Project)*
I: signed, inscribed and dated 'Enrique Huerta Francis Alÿs © 1996' (on the reverse)
II: signed and dated 'F. Alÿs 1996' (on the reverse)
I: oil and encaustic on canvas laid on board
II: enamel on metal sheet
*I: 29 1/8 x 39 3/8 in (74 x 100 cm)*
*II: 5 1/4 x 6 3/4 in (13.1 x 17 cm)*
Executed in 1996

**US$180,000 - 250,000**
**£130,000 - 190,000**
**HK$1,400,000 - 1,900,000**

**Provenance**
Galería OMR, Mexico City.
Acquired from the above by the present owner.

Born in 1959 in Antwerp, Belgium, Francis Alÿs departed a career in architecture to relocate to Mexico City in 1986 and begin his career as an artist. Interested in the polemics of urban spaces, geopolitical issues and social practices, Alÿs' interdisciplinary oeuvre examines these realms through the lens of poetry, fables, and imagination. Spanning actions, painting, drawing, video, and other media, Alÿs continuously challenges the boundaries of artmaking through a diverse body of work that aims to intervene in the everyday.

*Untitled (Sign Painting Project)* (1996) stems from a series of paintings in which Alÿs embarked on a collaborative partnership with a number of Mexico City's commercial sign painters, or *rotulistas*. Most often working with Juan Garcia, Enrique Huerta and Emilio Rivera, Alÿs commissioned various *rotulistas* to create enlarged copies of his paintings. Wanting to make the series "more anonymous" and in an effort to reduce the value of each painting he commissioned, Alÿs established some important conditions for the work. First, there would be no limit to the number of versions that could be made for any single image. Second, versions of his paintings could be made by multiple different studios. And third, buyers could have as many versions as they wanted 'made to order.' Each artist involved would then receive equal credits and profits, making them 'collaborators' of his work (Catherine Lampert, "The Liar," *Francis Alÿs: the Prophet and the Fly*, pp. 17-18).

With this conceptual structure behind the paintings, Alÿs disrupts the Renaissance models of artist studios, proposing a foil to contemporaries like Jeff Koons and Damien Hirst who famously embraced the model's commercial framework. This action would have a real-world social impact and actively support the *rotulistas*' profession, a career which at the time had been diminishing with the rise of reproducible printed images. Deliberately meddling with the art market, it also challenged the art industry's system for ascribing value to artworks and attempts to block its very modus operandi.

A clear questioning of authorship, this series of paintings also proposes a profound reflection on the limits between fine art and craftsmanship, and the variable effect of different subjective viewpoints on a single image. Curator Cuauhtémoc Medina explains, "he saw the *rotulistas* working in the manner of an ancient *scuola*, sharing a common iconography and a set of social codes, as well as a 'play of translations' that transmitted 'an idea from one person to another" (quoted in "Entries," *Francis Alÿs: A Story of Deception* London, 2010, p. 59). The exchange is even more layered in that Alÿs' painting practice takes partial inspiration from Mexican sign painting. On the genesis for his for this work, Alÿs has said: "I was profoundly under the spell of pre-Renaissance painting during my years of university in Italy: from Lorenzetti to Fra Angelico. Even to this day, my iconography is a combination of that imagery and the language of Mexican sign painting. This blend allowed me to find a personal way of materializing images" (Carla Faesler, "Interview: Francis Alÿs," *Bomb Magazine*, July 1, 2011, online).

With a multiplicity of versions available, Alÿs also here engages with an essential idea within Conceptual Art whereby the physical paintings themselves are less significant than the fundamental concepts behind the series. This is perhaps most symbolically realized by the subject of the paintings which center on familiar images and objects. There is an emphasis on the way that different artists interpret these images, which are based on the everyday but are deeply inspired by Alÿs' immersion in fairy tales and fables, Surrealism, children's books and early Italian Renaissance paintings. Each artist can take the images from Alÿs' fantasy and change their reception by way of unique approaches to the same basic concept. And different viewers can experience the same images in different ways at the same time. It is here that Alÿs' infamous poetic vocabulary takes place within the series. Curator Mark Godfrey explains that the "poetic qualities of Alÿs's projects reside in their fantastical absurdity, their transience or incompletion, their imaginative imagery, and most of all in their enigmatic openness to interpretation" (quoted in "Politics/Poetics: The Work of Francis Alÿs, *Francis Alÿs: A Story of Deception*, New York, 2011, p. 9).

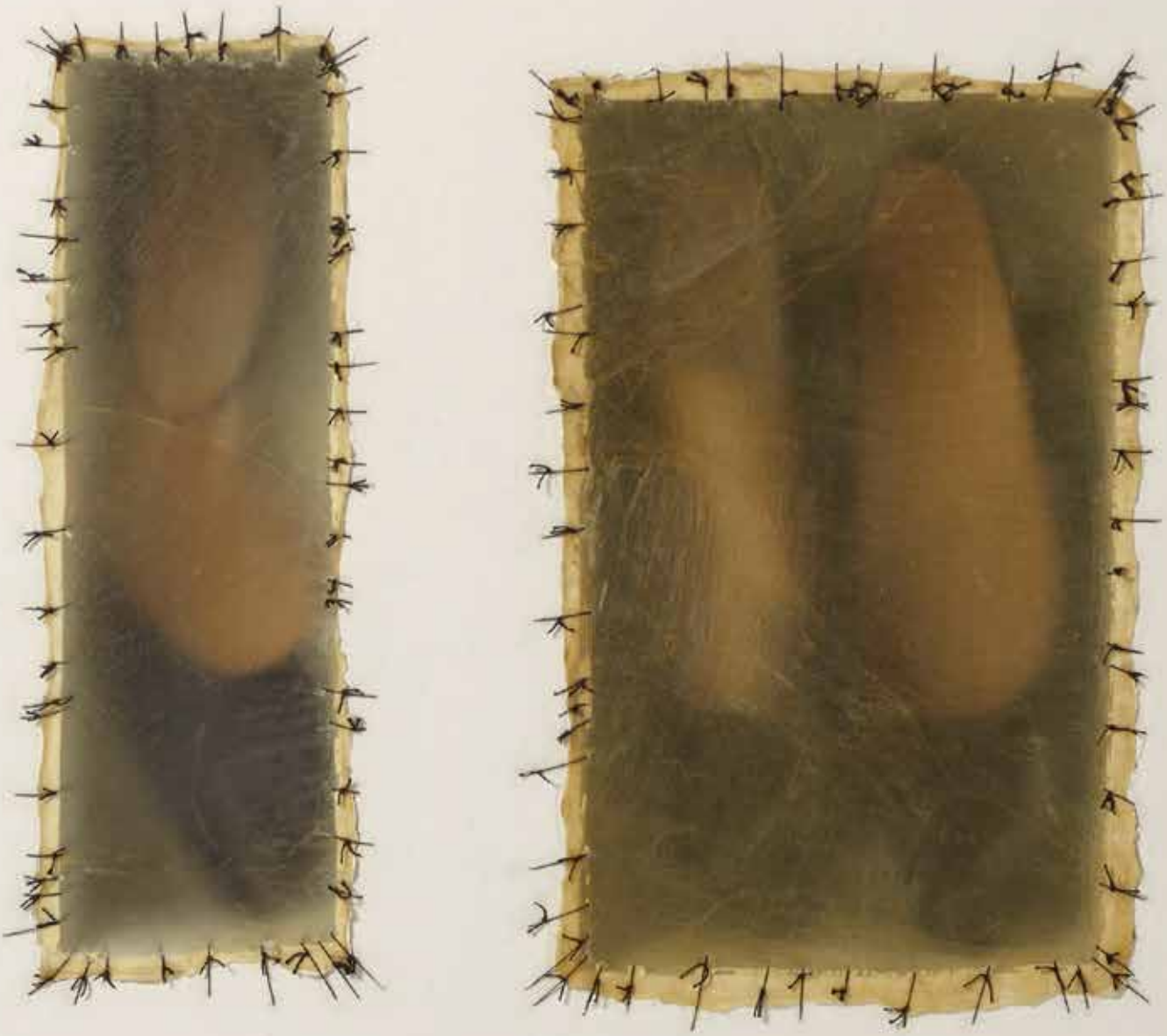
Alÿs considers poetry to be an essential element for political questioning and intervention, explaining that "poetic license operates like a hiatus – an '*agent provocateur*'... Through the absurd and sometimes impertinent nature of the poetic act, art provokes a moment of suspended meaning, a sensation of senselessness that may reveal the absurdity of the situation... Via this act of transgression, the poetic act makes one step back for an instant from the circumstances. In short, it may make one look at things differently" (*Ibid.*). Always concerned with the destabilized nature of politics globally, but particularly in Latin America where he resides, Alÿs' poetic actions and paintings aim to generate perspective in the viewer that can lead to change in the real world.

18A [W]
**DORIS SALCEDO (B. 1950)**
*Atrabiliarios*
shoes, drywall, paint, wood, animal fiber and surgical thread
*I: 21 1/8 x 9 1/2 x 3 3/8 in (53.6 x 23.9 x 8.5 cm)*
*II: 21 1/8 x 20 5/8 x 3 3/8 in (53.6 x 52.5 x 8.5 cm)*
*III: 21 1/8 x 14 1/2 x 3 3/8 in (53.6 x 36.8 x 8.5 cm)*
*(installation dimensions variable)*
Executed in 1993

**US$100,000 - 150,000**
**£75,000 - 110,000**
**HK$780,000 - 1,200,000**

**Provenance**
Galería Garcés Velásquez, Bogotá.
Acquired from the above by the present owner.

**Exhibited**
Chicago, Museum of Contemporary Art, *Doris Salcedo*, February 21 - May 24, 2015 (another version exhibited).
Basel, Fondation Beyeler, *Doris Salcedo*, May 21 - September 2023 (another version exhibited; exh. cat., illustrated pp. 63-70).



Left:
Doris Salcedo (b. 1958), *Untitled*, 1992,
The Art Institute of Chicago, Illinois.

Executed in 1993, *Atrabiliarios* is one of Doris Salcedo's most iconic early installations exploring themes that would become central to her practice including absence, violence, elegy, trauma, and healing. Taking its title from the Latin phrase *atra bilis*—or, the melancholy of mourning—the series consists of (mostly female) shoes placed in wall niches then covered with a thin animal fiber membrane and sewn with surgical thread. The shoes are either original or replicas of shoes that once belonged to some of the hundreds of thousands of *desaparecidos* (missing persons), due to violence related to Colombia's decades-long civil war, one of the longest running in the world.

Born in Bogotá in 1958, throughout most of her life Salcedo has witnessed the far-reaching effects the ongoing conflict has had on every aspect of Colombian society. Influenced by her former mentor Beatriz González's use of common objects as well as Joseph Beuys' question of how to heal after collective social trauma, Salcedo's process often begins with a specific event for which she will spend years researching by interviewing victims of violence or their families. In speaking to those affected by atrocities relating to Colombia's civil war, Salcedo learned that shoes were one of the few means available to relatives for deciphering the identity of those found in mass graves. Though her works are often composed of simple materials—such as flowers, thread, needles, human hair, furniture, or in this case shoes—her works manage to be suggestive of people without her ever outlining a figure, further highlighting their very absence.

"I work with materials that are already charged with significance," Salcedo has said. "Used materials are profoundly human; they all bespeak the presence of a human being" (quoted in Mary Schneider Enriquez, "Salcedo's Influences: Artists, Works, Practices," *Doris Salcedo: The Materiality of Mourning*, Cambridge, 2016, p. 40). With this choice of media her work is both commemorating and documenting—leaving a trace of that absence, one that is continued to be felt by victims' families through these very objects. Similar to Salcedo's *Untitled* series—whereby the absence of victims is evocatively conveyed by filling domestic furniture such as chairs and armoires with cement—the use of personal belongings in *Atrabiliarios* conjures the memory of the *desaparecidos*, acting as a requiem meant to impart empathy in the viewer. As the artist herself explains, "there is nothing more human than mourning; it restores humanity" (quoted in "Presenting Absence: The Work of Doris Salcedo," *Doris Salcedo*, Chicago 2015, p. 18).

Though the use of pre-fabricated objects nods to the Minimalist tradition and that of the readymade, Salcedo's materials—inseparable from the affect of a human trace—represent a significant departure from the detachment provoked by mass industrial production. Salcedo then fills, covers, welds, or shatters and reconstructs these objects, creating an ephemeral, dream-like effect that renders these everyday domestic objects ultimately unusable and therefore uncanny. In *Atrabiliarios*, this is achieved via the semi-translucent membrane, effectively blurring the shoes from clear view. Together with its yellow tint, it mimics the effect of looking at a sepia photograph. "Critical to Salcedo's sculptures," Mary Schneider Enriquez writes, "is the idea of the uncanny... The awkward reconfiguration... results in sculptures that are at once known and unknown." (quoted in "Introduction," *Doris Salcedo: The Materiality of Mourning*, Cambridge, 2016, p. 5).

Crucially, the personal stories tied to the objects never overtly make it into the works themselves. This in part is a commentary on the way that events of violence affecting large groups—especially those which occur in more marginalized geopolitical areas—are often reported without names, faces, or personal stories attached to them. Importantly, the absence of these specific, personal details also serves to remind the viewer that these struggles are universal in that they represent a life that could have been anyone's. Though this series is related to a conflict pertaining to the artist's home country, her works often concern events and peoples across the globe. Of this Salcedo has said, "my work not only comes from Colombia, it derives from turmoil and civil war—and civil war, as Hannah Arendt wrote in 1963, 'is raging all over the earth'" (Doris Salcedo, as quoted in "From the Artist," *Doris Salcedo: The Materiality of Mourning*, Cambridge, 2016, p. xvii).

Instead, Salcedo takes inspiration from Holocaust survivor Paul Celan, and her work's mechanisms recall the therapeutic and healing aims of artist Lygia Clark. Like Celan—who wrote poetry while living through an unimaginable situation—Salcedo uses a resolutely poetic artistic language to create evocative sculptures about loss and human cruelty. "If mourning restores humanity, and Salcedo's sculptures create sites for mourning," curator Julie Rodrigues Widholm writes, "then she creates art that counters dehumanizing acts with humane ones. In the face of the widespread injustice and suffering that accompany systemic violence, Salcedo's work creates spaces where we can reaffirm life by confronting—seeing, hearing and acknowledging—the other. In doing so, it is both urgent and timeless." (quoted in "Presenting Absence: The Work of Doris Salcedo," *Doris Salcedo*, Chicago 2015, p. 19). Like Clark—who departed her Neo-concrete practice after the Brazilian dictatorship began in 1964—Salcedo's approach takes the conjecture that art, therefore, can be an effective medium for the survival and healing of the human spirit. "Art can then act in the manner of a pharmakon, a remedy" (Seloua Luste Boulbina, "Doris Salcedo's Unsubmissive Hauntology," *Doris Salcedo*, Basel, 2023, p. 23).

Rarely in private hands and offered at auction, Salcedo's *Atrabiliarios* are held in the permanent collections of numerous prestigious institutional collections worldwide, including the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York; the Institute of Contemporary Art, Boston; the San Francisco Museum of Modern Art; the Los Angeles County Museum of Art; Detroit Institute of Arts; the Akron Museum of Art; the Tate Modern, London; and Moderna Museet, Stockholm, among others.

19A
**FELIX GONZALEZ-TORRES (1957-1996)**
*"Untitled" (Last Light)*
24 light bulbs, plastic light sockets, electrical cord, and dimmer switch
*overall dimensions vary with installation*
Executed in 1993. This work is number 20 from an edition of 24 plus six Artist's Proofs

**US$700,000 - 1,000,000**
**£520,000 - 750,000**
**HK$5,400,000 - 7,800,000**

**Provenance**
Private collection.
Andrea Rosen Gallery, New York.
Acquired from the above by the present owner in 1998.

**Exhibited**
Minneapolis, Walker Art Center, *Portraits, Plots and Places: The Permanent Collection Revisited*, January 7, 1992 - March 6, 1994 (another version exhibited).
New York, Exit Art/The First World, *...its how you play the game*, November 5, 1994 - February 11, 1995 (another version exhibited).
New York, Betsy Senior Gallery, *A.R.T. Press: Prints and Multiples*, January 12 - February 4, 1995 (another version exhibited).
Santiago de Compostela, Centro Galego de Arte Contemporánea, *Felix Gonzalez-Torres (A Possible Landscape)*, December 12, 1995 - June 16, 1996 (later traveled to New York, The Solomon R. Guggenheim Museum; Paris, Musée d'Art Moderne de la Ville de Paris).
New York, Feature Inc., *The Moderns*, June 1 - July 28, 1995 (another version exhibited).
Cincinnati, Contemporary Arts Center, *Momento Mori*, November 29, 1996 - January 5, 1997 (another version exhibited).
Houston, Lawing Gallery, *Silence*, September 12 - October 19, 1996 (another version exhibited).
London, Cannon Brewery, *Blue Horizon*, May 13 - June 3, 1998 (another version exhibited).
Los Angeles, Museum of Contemporary Art, *Proliferation*, March 7 - June 20, 1999 (another version exhibited).
Mexico City, Museo de Arte Carrillo Gil, *Colección Jumex*, April 21 - August 8, 1999, p. 14, illustrated and illustrated in color (on the cover) (another version exhibited).
Paris, Galerie Jennifer Flay, *Paris, Always Paris*, November 10 - December 23, 2000 (another version exhibited).
Minneapolis, Walker Art Center, *Selections from the Permanent Collection*, October 28, 2003 - February 14, 2004 (another version exhibited).
Ecatepec, La Colección Jumex, *Killing Time and Listening Between the Lines*, March 15 - February 13, 2004 (another version exhibited).
The Art Institute of Chicago, *Permanent Collection Installation*, 2005 (another version exhibited).
Jerusalem, Israel Museum, *Vanishing Point: Beauty in Contemporary Art*, April 12 - October 29, 2005 (another version exhibited).
Minneapolis, Walker Art Center, *Shadowland: An Exhibition as Film*, April 16 - September 11, 2005 (another version exhibited).
Los Angeles, Museum of Contemporary Art, *The Blake Byrne Collection*, July 3 - October 10, 2005, pp. 17, 38, 82, illustrated in color (another version exhibited).
The Art Institute of Chicago, Permanent Collection Installation, 2008 (another version exhibited).
Cascais, Ellipse Foundation Art Centre, *Listen, Darling...The World is Yours*, October 11, 2008 - August 30, 2009 (another version exhibited).
Aspen Art Museum, *Now You See It*, December 19, 2008 - February 1, 2009 (another version exhibited).
Virginia Beach, The Contemporary Art Center of Virginia, *Transformed*, July 11 - September 28, 2008, p. 20, illustrated in color (another version exhibited).
Ecatepec, Galería Jumex, *An Unruly History of the Readymade*, September 6, 2008 - March 8, 2009 (another version exhibited).
Los Angeles, Museum of Contemporary Art, *Collection: MOCA's First Thirty Years*, November 14, 2009 - May 3, 2010 (another version exhibited).
Minneapolis, Walker Art Center, *Event Horizon*, November 20, 2009 - August 29, 2011 (another version exhibited).
Cambridge, Harvard University, Arthur M. Sackler Museum, *Re-View: European and American Art Since 1900*, May 3, 2011 - June 1, 2013 (another version exhibited).
Minneapolis, Walker Art Center, *Absentee Landlord*, June 11, 2011 - July 29, 2012 (another version exhibited).
Sigean, Lieu D'Art Contemporain Narbonne, *Playtime: Works from the Klosterfelde Collection*, June 25 - September 25, 2011 (another version exhibited).
Paris, Centre Pompidou, *Presentation des collections permanentes*, April 4, 2011 - March 2014 (another version exhibited).

Opposite:
Installation view: *Felix Gonzalez-Torres: The Politics of Relation,* Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain. March, 26 – September 19, 2021.
Photo: Roberto Ruiz

The Art Institute of Chicago, *Permanent Collection Installation*, 2012 - 2013 (another version exhibited).
The Art Institute of Chicago, *Felix Gonzalez-Torres in the Modern Wing*, July 20, 2011 - January 8, 2012 (another version exhibited).
Guggenheim Museum Bilbao, *The Inverted Mirror: Art from La Caixa and MACBA Collection*, January 31 - September 2, 2012 (present version exhibited).
Philadelphia, The Fabric Workshop and Museum, *An Odyssey: A Narrative of The Fabric Workshop and Museum*, September 22 - December 5, 2012 (another version exhibited).
Shangai, *Electric Fields: Surrealism and beyond - La Collection du Centre Pompidou*, December 15 - March 15, 2013 (another version exhibited).
Nuit Blanche Paris, *Nuit Blanche 2013*, October 5, 2013, p. 43, illustrated (another version exhibited).
Basel, Kunstmuseum Basel, Museum für Gegenwartskunst, *Macho Man Tell It to My Heart: Collected by Julie Ault*, February 2, 2013 - February 23, 2014, (later traveled to Lisbon, Culturegest; New York, Artists Space) (another version exhibited; exh. cat., illustrated in volume 1 pp. 136-137; illustrated in volume 2 pp. 64-65 and 142-143).
Los Angeles, Fahrenheit, *Far and High*, January 31 - April 30, 2014 (another version exhibited).
Los Angeles, Museum of Contemporary Art, *Selections from the Permanent Collection*, February 8, 2014 - April 12, 2015 (another version exhibited).
Paris, Centre national d'art et de culture Georges-Pompidou, *Une histoire - art, architecture et design des années 1980 à no jours*, July 2 - September 4, 2016 (later traveled to Munich, Haus der Kunst) (another version exhibited; exh. cat., illustrated p. 124).
Jerusalem, Israel Museum, *Unstable Places: New in Contemporary Art*, June 2, 2014 - January 3, 2015 (another version exhibited).
Minneapolis, Walker Art Center, *Art at the Center: 75 Years of Walker Collections*, October 16 - December 13, 2016 (another version exhibited).
Barcelona, Fundació Suñol, *Perfect Lovers. Art in the Time of AIDS*, October 2, 2014 - January 24, 2015 (another version exhibited) (exh. cat., illustrated p. 6).
Toronto, Scrap Metal, *Somebody, Everybody, Nobody*, October 24, 2014 - March 28, 2015 (another version exhibited).
Durham, Nasher Museum of Art, Duke University, *Open This End: Contemporary Art from the Collection of Blake Byrne*, February 19, 2015 - December 11, 2016 (later traveled to Columbus, Urban Arts Space, Ohio State University; New York, Miriam and Ira D. Wallach Art Gallery, Columbia University; Portland, Oregon, Ronna and Eric Hoffman Gallery of Contemporary Art, Lewis and Clark College) (another version exhibited) (exh. cat., illustrated p. 55).
Barcelona, CaixaForum Barcelona, *Hablo, sabiendo que no se trata de eso*, October 29, 2015 - February 2, 2016 (another version exhibited).
Los Angeles, Geffen Contemporary at the Museum of Contemporary Art, *Don't Look Back: The 1990s at MOCA*, March 12 - July 11, 2016 (another version exhibited).
Munich, Haus der Kunst, *A History. Contemporary Art from the Centre Pompidou*, March 25 - September 4, 2016 (another version exhibited).
Westport Arts Center, *MORE Than Words*, September 9 - October 29, 2016 (another version exhibited).
Shanghai, Rockbund Art Museum, *Felix Gonzalez-Torres*, September 30 - December 25, 2016 (another version exhibited).
Los Angeles, Regen Projects, *What I Loved: Selected Works from the 1990s*, March 4 - April 13, 2017 (another version exhibited).
Minneapolis, Walker Art Center, *I am you, you are too*, September 7, 2017 - March 1, 2020 (another version exhibited).
New York, Mnuchin Gallery, *Minimalism and Beyond*, September 13 - October 18, 2017 (another version exhibited) (exh. cat., illustrated p. 37).
Barcelona, Museu d'Art Contemporani de Barcelona, *Beneath the Surface*, October 11, 2017 - November 1, 2018 (present version exhibited).
Paris, Centre national d'art et de culture Georges-Pompidou, *Hanging Contemporary Collections*, 2018 (another version exhibited).
Osaka, The National Museum of Art, *The Myriad Forms of Visual Art: 196 Works with 19 Themes*, May 26 - July 1, 2018 (another version exhibited) (exh. cat., illustrated p. 21).
Osaka, The National Museum of Art, *Collection 2: The 1980s Zeitgeist as a Point of Departure*, November 26, 2018 - January 1, 2019 (another version exhibited).
Paris, Centre national d'art et de culture Georges-Pompidou, *Hanging Contemporary Collections*, 2019 (another version exhibited).
Wakayama, The Museum of Modern Art, *The New York Art Scene: From Rothko and Warhol to Kusama and Basquiat*, June 8, 2019 - January 19, 2020 (later traveled to Tottori, Tottori Prefectural Museum; Tokushima, The Tokushima Modern Art Museum; Saitama, The Museum of Modern Art) (another version exhibited).
Paris, Centre national d'art et de culture Georges-Pompidou, *Points de Recontres*, October 30, 2019 - January 27, 2020 (another version exhibited) (exh. cat., illustrated p. 101).
Los Angeles, Museum of Contemporary Art, *Open House: Gala Porras-Kim*, October 7, 2019 - May 11, 2020 (another version exhibited).
Osaka, The National Museum of Art, *Collection 2: Focus on Contemporary Art from the U.S., France, Germany, and the U.K.*, November 3, 2020 - January 31, 2021.
Bergamo, Palazzo della Ragione, *Il Dono. Sulla Vita e La Morte*, November 14, 2020 - May 11, 2021 (another version exhibited).
Niva, Denmark, Nivaagaard Malerisamling, *Dahn Vo Presents*, July 1 - December 6, 2020 (another version exhibited).
Osaka, The National Museum of Art, *Collection 3: Between Visible and Invisible*, March 20 - April 24, 2021 (another version exhibited).
Barcelona, Museu d'Art Contemporani de Barcelona, *Félix González-Torres: The Politics of Relation*, March 26 - September 19, 2021 (present example exhibited).
Hong Kong, David Zwirner, *The Real World*, May 18 - July 31, 2021 (another version exhibited).
Paris, Centre national d'art et de culture Georges-Pompidou, *Aspects of Conceptual Art*, 2021-ongoing (another version exhibited).
Florence, Fondazione Palazzo Strozzi, *American Art 1961-2001*, May 28 - August 29, 2021 (another version exhibited) (exh. cat., illustrated p. 135).
Osaka, The National Museum of Art, *Collection 2: Focus on Contemporary Art from the U.S., France, Germany, and the U.K.*, November 2020-January 2021 (another version exhibited).
Chicago, Art Institute of Chicago, *Collection Installation*, January 2023 - ongoing
Los Angeles, Museum of Contemporary Art, *Long Story Short: Selections from the Collection*, January 15, 2023 - April 28, 2024 (another version exhibited).
Jerusalem, Israel Museum, *The Dawn of Darkness: Elegy in Contemporary Art*, March 15 - November 16, 2024 (another version exhibited).
Blackpool, Grundy Art Gallery, *Flamboyant Flamingos*, July 6 - September 7, 2024 (another version exhibited) (exh. cat., illustrated pp. 18-21, 39-40).
Lisbon, Museum of Contemporary Art, *Vanishing Intimacies: Surrounding Nan Goldin*, October 23, 2024 - August 31, 2025 (another version exhibited).
Osaka, The National Museum of Art, Osaka, *No Boundaries*, February 22 - June 1, 2025 (another version exhibited).
Beijing, Hua International, *Sweating Under Cold Water*, August 30 - October 18, 2025 (another version exhibited).
Metz, Centre Pompidou-Metz, *Maurizio Cattelan - Endless Sunday*, May 8, 2025 - February 2, 2027 (another version exhibited).

**Literature**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D. Elger, eds., *Felix Gonzalez-Torres: Catalogue Raisonné*, Ostfildern, 1997 (another version illustrated p. 125).
D. Gonzalez-Foerster, ed., *Moment Ginza: City Guide*, Stockholm, 1997 (another version illustrated pp. 28-29).
J. Rondeau, *The Art Institute of Chicago: Museum Studies - The Lannan Collection at The Art Institute of Chicago*, Chicago, 1999 (another version illustrated pp. 84-85).
F. Sanchez, *Ellipse Foundation Contemporary Art Collection*, Cascais, 2006 (another version illustrated, n.p).
N. Bray and C. Baldwin, *Transformed*, Virginia Beach, 2008 (another version illustrated pp. 4, 9 and 20).
R. Slovak, ed., *Now You See It*, Aspen, 2008 (another version illustrated p. 58-59).
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Williamson, D., "Now You Don't.", *Time Out* December 19-25, 2008 (another version illustrated pp. 8-9).
MacMillan, K., "You may 'see' it at Aspen Art Museum and still not get it." *Denver Post*, January 23, 2009.
"Best Bets 01.2009." *Aspen Magazine*, January 2009 (another version illustrated p. 37).
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Simmons, W., "William Tell All: Last Light in Harvard's Sackler Museum. (10/20)." *Harvard Independent*, October 20, 2011 (another version illustrated online).
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J. Grove and O. Viso, *Jim Hodges: Give More Than You Take*, Minneapolis, 2013 (another version illustrated p. 111).
J. Ault, ed., *Tell It To My Heart: Collected by Julie Ault*, Basel, 2013, pp. 136-137.
C. Macel, ed., *Une histoire. Art, architecture, design, des annés 1980 à nos jours*, Paris, 2014, (another version illustrated p. 124).
J.R. Wolin, ed., *Open This End: Contemporary Art from the Collection of Blake Byrne*, Los Angeles, 2014 (another version illustrated p. 55).
J. Canela, *I Speak Knowing It's Not About Speaking*, Barcelona, 2015 (another version illustrated p. 33).
D.J. Getsy, *Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender*, New Haven, 2015.
S. Harris and M. Staniszewski, eds., *Exit Art: Unfinished Memories: 30 Years of Exit Art*, Steidl, 2016 (another version illustrated p. 100).
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Gebremedhin, T., "Three New Shows Celebrate the Work of Felix Gonzalez-Torres" *Wall Street Journal Magazine Online*, May 5, 2016 (another version illustrated).
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Marks-White, J., "Imagine That." *Wesport Magazine*, 2017 (another version illustrated p. 107).
H. Nakanishi and H. Suzuki, *The Myriad Forms of Visual Art: 200 Works with 19 Themes*, Osaka, 2018 (another version illustrated).
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V. De Bellis and A. Galansino, *American Art 1961-2001*, Rome, 2021 (another version illustrated p. 135).
S. Kuschner, ed., *In Your Hands*, Cambridge, 2025.

**“Whatever you want to do, try it. This is not some Minimalist artwork that has to be exactly two inches to the left and six inches down. Play with it, please. Have fun. Give yourself that freedom. Put my creativity into question”**

- Felix Gonzalez-Torres

Lauded for creating thought-provoking artworks with everyday materials, Felix Gonzalez-Torres is known for work that asserts the malleability of meaning, shaped by the viewer, curator, installer, the environment as well as by the artist himself. In the lineage of Duchamp, who famously remarked that the viewer completes the work of art, Gonzalez-Torres work invites the viewer into an individualized experience with art, one in which they actively participate in his works' meanings. *"Untitled" (Last Light)* is a hallmark piece within one of the artist's most recognizable and captivating bodies of work, the light strings. These works can be installed in different configurations by the owner or exhibitor each time they are shown; their choices of configuration complete the work. Whenever a bulb burns out, it must be promptly replaced, perhaps instilling a potential for continual renewal that is both actual and metaphorical. (The work can also be exhibited with all the bulbs turned off.) Though the work resembles standard and widely available string lights, to experience Gonzalez-Torres' light strings is an emotive experience that can elicit a wide range of associations and interpretations.

The first work that utilized light bulbs as a material, *"Untitled" (March 5th) #2* (1991), was made the same year that Gonzalez-Torres lost his partner, Ross Laycock, to HIV/AIDS, and the parenthetical portion of this work's title references Laycock's birthday. In considering the late artist's personal memory, the utilization of light bulbs as a material could be an allusion to the practice of lighting a candle in remembrance of a lost one. Andrea Rosen, Gonzalez-Torres' longtime gallerist, has remarked on the importance of political and social theories, philosophical and psychological writings, the history of artistic and conceptual movements, as well as the artist's own experience – including his childhood in Cuba in the development of his visual index. Mentioning stories Gonzalez-Torres would recount to her of how the doorways to small stores were lined with strings of light." ('"Untitled" The Neverending Portrait', *Felix Gonzalez-Torres*, Ostfildern-Ruit, 1997, p. 58). Yet as memories can be nonlinear and accumulate into a palimpsest of experiences, the light string works also evoke travel and the artist's memories of spending time in Paris – the city of lights.

Assembled from prefabricated everyday materials, the replaceability of the material in Gonzalez-Torres' work expresses an idea central to Conceptual art practices: with a devaluation of the material qualities of the work it is not the materiality of the object itself but rather the

Above:
Felix Gonzalez-Torres, "*Untitled*" *(Perfect Lovers),* 1987-1990.
Installed in the Permanent Collection of the Wadsworth Atheneum Museum of Art, Hartford.

meanings behind the work which gives it value. Composed of twenty-four light bulbs, with bulbs placed at six-inch intervals, on twenty-four-foot-long cords,*"Untitled" (Last Light)* is one of twenty-four light string works the artist made, and one of only two examples from the series which are editioned pieces. *"Untitled" (Last Light)* is in an edition of twenty-four with 6 Artist Proofs.

Numbers appear throughout Gonzalez-Torres' works; as the artist himself remarks in an interview with Tim Rollins: "I do like uncanny numbers. Things happen to me around certain numbers: 5, 24, 12... If the piece is about something that is very distant to me, then numbers like 17, 35, and 21 sound perfect because they are numbers that I would never use for anything except for a piece that is very uncomfortable" (the artist in Bill Bartman, ed., *Felix Gonzalez-Torres*, New York, 1993, p. 8). Despite wanting the viewer to create meaning for themselves, unlike the Minimalists Gonzalez-Torres did not deny the subjectiveness of experience as well as how the context in which a work is exhibited inevitably has an effect on the work. As the artist explains in the same interview with Tim Rollins, "Forms gather meaning from the historical moment.....But after twenty years of feminist discourse and feminist theory we have come to realize that "just looking" is not just looking but that looking is invested with identity: gender, socioeconomic status, race, sexual orientation... Looking is invested with lots of other texts"(*ibid.*).

Time is a recurring theme within Gonzalez-Torres' oeuvre. Here, the twenty-four bulbs may represent each hour of the day. . This work operates similarly to his iconic 1987-1990 work, *"Untitled" (Perfect Lovers)* —where two identical commercial clocks are installed side by side, initially set to the same time, yet will invariably fall out of sync. In the light strings works, sooner or later a bulb will burn out which must promptly be replaced. Both of these works can function on a similar metaphorical apparatus, whereby the work could alludes to the cycle of life and death, day and night, temporality and loss, celebration and mourning. But perhaps most crucially, rebirth and renewal, as the owner or installer must actively replace any bulb that burns out.

Like Dan Flavin, Gonzalez-Torres chose for almost all his works to be "Untitled" – specifically enclosed in quotation marks reflecting the hierarchies embedded in language, broadening the work's interpretive possibilities. Also like in Dan Flavin's work, many of Gonzalez-Torres' works (including most of the light string works ) carry a parenthetical title. In looking at the parenthetical text chosen for this piece, "Last Light" may reference twilight, suggesting that while daylight is still present the night will soon come. In this way, *"Untitled" (Last Light)* —

Right:
Photo: © Estate Felix Gonzalez-Torres,
courtesy Felix Gonzalez-Torres Foundation

Above:
Marcel Duchamp (1887–1968), *Bottle Rack (Porte-Bouteilles),* 1958-1959,
The Art Institute of Chicago, Illinois.

Opposite:
Installation view: Nuit Blanche 2013. Nuit Blanche Paris, Paris, France.
5 Oct. 2013. Cur. Chiara Parisi and Julie Pellegrin.

which when interpreted as the nineteenth work in the series, or 7pm if one is interpreting it within the twenty-four hours in a day— may also be a reference to or acknowledgement of mortality, perhaps of oneself, a friend or loved one, or of Gonzalez-Torres. Having watched his own partner succumb to HIV/AIDS and he would also pass away due to complications relating to the disease three years later.

Yet despite the prevalence of death, degradation, and endings in his work, they nonetheless also hold an utter optimism in the potential to make something of remaining time, and a hopefulness that exists with the possibility for rebirth. As an edition, carrying the concept of, multiplicity, perhaps *"Untitled" (Last Light)* also alludes to a sense of infinity, the sunrise and the sunset, or the cycle of life where life and death are infinitely connected. With this cycle, time becomes infinite again.

As Rosen explains, "In confronting Ross' death, Felix was also confronting his own, and with the full extent of his desire for life... It is extremely clear that Felix focused on creating systems to ensure that the works did not disappear permanently... What emerges is that the work is less about the self-aggrandizing implications of immortality than the desire for the continuation of life... The idea of life lived to its fullest propelled Felix" (*Ibid.*, p. 44). If the nature of all art is, as González-Torres believed, fundamentally political, then his political stance was to render agency back to the viewer or installer as a symbol for the agency they can take to construct meaning in their own lives or the world around them. "So, in his gentle and generous way" Rosen goes on, "Felix created structures that subtly but actively lead the viewer, and more particularly, the owner through the revelatory process of freedom of choice and possibility of influence through choice" (*Ibid.*, p. 57).

With seven of the twenty-four editions held in prestigious museum collections worldwide, including the Art Institute of Chicago; the Centre Pompidou in Paris; Harvard Art Museums, Cambridge; the Museum of Contemporary Art, Los Angeles; The Israel Museum, Jerusalem; the Walker Art Museum, Minneapolis and The National Museum of Art, Osaka, it is no question that *"Untitled" (Last Light)* is recognized as a defining work of contemporary art.

20A [W]
**CILDO MEIRELES (B. 1948)**
*Inmensa*
wood, in 8 parts
*39 1/2 x 73 1/2 x 46 1/4 in (100.3 x 186.7 x 117.5 cm)*
Executed in 1982. This work is number one from an edition of three

**US$120,000 - 180,000**
**£91,000 - 140,000**
**HK$930,000 - 1,400,000**

**Provenance**
Galeria Luisa Strina, São Paulo.
Acquired from the above by the present owner in May 2011.

**Exhibited**
London, Tate Modern, *Cildo Meireles*, October 2008 - January 2010 (later traveled to Houston, Museum of Fine Arts; Los Angeles, Los Angeles County Museum of Art) (another version exhibited).
Barcelona, Museu d'Art Contemporani de Barcelona, *MACBA Collection*, July 7, 2010 - July 16, 2011 (present version exhibited).

**Literature**
P. Herkenhoff, et al., *Cildo Meireles*, London, 1999 (illustrated p. 18).

Bridging Brazil's Neo-Concretist and Conceptual art practices, Cildo Meireles is one of the most respected Latin American artists of the latter half of the twentieth century. Known for his ambitious and extraordinarily diverse practice, which comprises drawing, sculpture, installation and performance via a wide array of media, Meireles sought to challenge the concepts and structures we assume and take for granted. With a philosophical and sometimes political modus operandi, his questions range from the metaphysical to the social, emphasizing themes that includes space and time, the art object, as well as economic, social and hierarchical systems and beliefs. As Brazilian curator Paulo Herkenhoff writes, "throughout the work of Cildo Meireles, there is a constant manifestation of tension and torsion—whether in the realms of aesthetics, perception, science or economics. Centering on our experience of these different branches of knowledge, his art aims to generate new meaning through recognition of the limits and fallibility of these systems of understanding." (Paulo Herkenhoff, "A Labyrinthine Ghetto: The Work of Cildo Meireles," *Cildo Meireles*, London, 1999, p. 38).

*Inmensa* encompasses Meireles' aim of creating work that proposes reflection and questioning in the viewer both through a poetic-artistic language and an economy of means. Comprising the work is a combination of simple domestic objects, specifically five wooden tables and three wooden chairs. These everyday objects are subverted from their everyday functionality, in this transformation becoming an impractical and illogical structure. Combined, this assemblage becomes a quasi–architectural form — heightening the arbitrary nature of the structure that could have been arranged in myriad ways. For Meireles, the use of everyday objects as material was key to achieving art which manages to interrogate many ideas at once while remaining accessible and therefore more powerful. "What interested me was the double character... one object could simultaneously engage on two levels, both within and outside an art-historical definition of the art object," Meireles says in an interview with curator Gerardo Mosquera. (*Ibid.*, p. 13).

Most notably, however, it is a construction in which the smallest tables and smallest chair support the largest, eliciting a poignant visual metaphor for a social structure where the working class sustains the power and weight of the ruling elite. Executed in 1982, *Inmensa* was created in the wake of Meireles' most political period and served as a discreet response to the dynamics of power that played out during the Brazilian military dictatorship of 1964-1985. The regime was known for its oppressive human rights abuses which included censorship, torture, and forced disappearances, and was supported by conservative sectors such as the Catholic Church and anti-communist sectors of the middle and upper classes. Many artists—including some from the famed Neo-Concretism movement, including Lygia Clark and Helio Oiticica—could not avoid making art in response to such urgency. Meireles himself has remarked on artmaking during the period, saying: "some Brazilians felt obliged to make compromising political work at that time, even if their actual artistic and intellectual interests were apolitical, as mine were" (*Ibid.*, p.15)

In Latin, *in mensa* means "over the table," while in various modern languages, it either directly signifies or is close to the word "immense." This can also be read to describe the sense of overwhelming weight these larger components subject the smaller ones to, and their corresponding significance in real world hierarchies. Though *Inmensa*'s components are firmly constructed together and thus appear challenging to move or theoretically deconstruct, his chosen composition keeps their apparent modularity at the forefront. It is this which conjures possibility and alternative modes of thinking in the viewer, and which the work universally appealing. As curator and writer Maaretta Jaukkuri writes of Meireles' practice, "today, we know better than ever that the banality of cruelty is no local issue. There [Meireles'] works share the quality of wishing to go beyond the metaphor in order to participate in real life processes... His means of expression... are at the same time local and global, timely and untimely, and their target is a sense of commonality, the beauty and pain of being a human being both at this specific time, and in the continuum of memories and history" (M. Jaukkuri, "To be curved with the eyes," *Cildo Meireles*, London, 2008, p. 36).

Opposite:
Marcel Duchamp (1887–1968), *Bicycle Wheel,* 1951 (third version, after lost original of 1913), Museum of Modern Art, New York.

**“For me the art object must, despite everything else, be instantly seductive; it cannot work without that seductive involvement... If something has sufficient poetic power to be considered as an art object, it should be comprehensible to anyone, without the provision of extra information. This is why I try to make art which has that level of communication and immediacy.”**

- Cildo Meireles

**"In these 'fractal' paintings, derived from his study of patterns emergent from the mathematics of chaos theory, outlines of shapes hover before and merge with their environment… What remains are the representations of environments and reciprocal becoming."**

- Suzanne Hudson

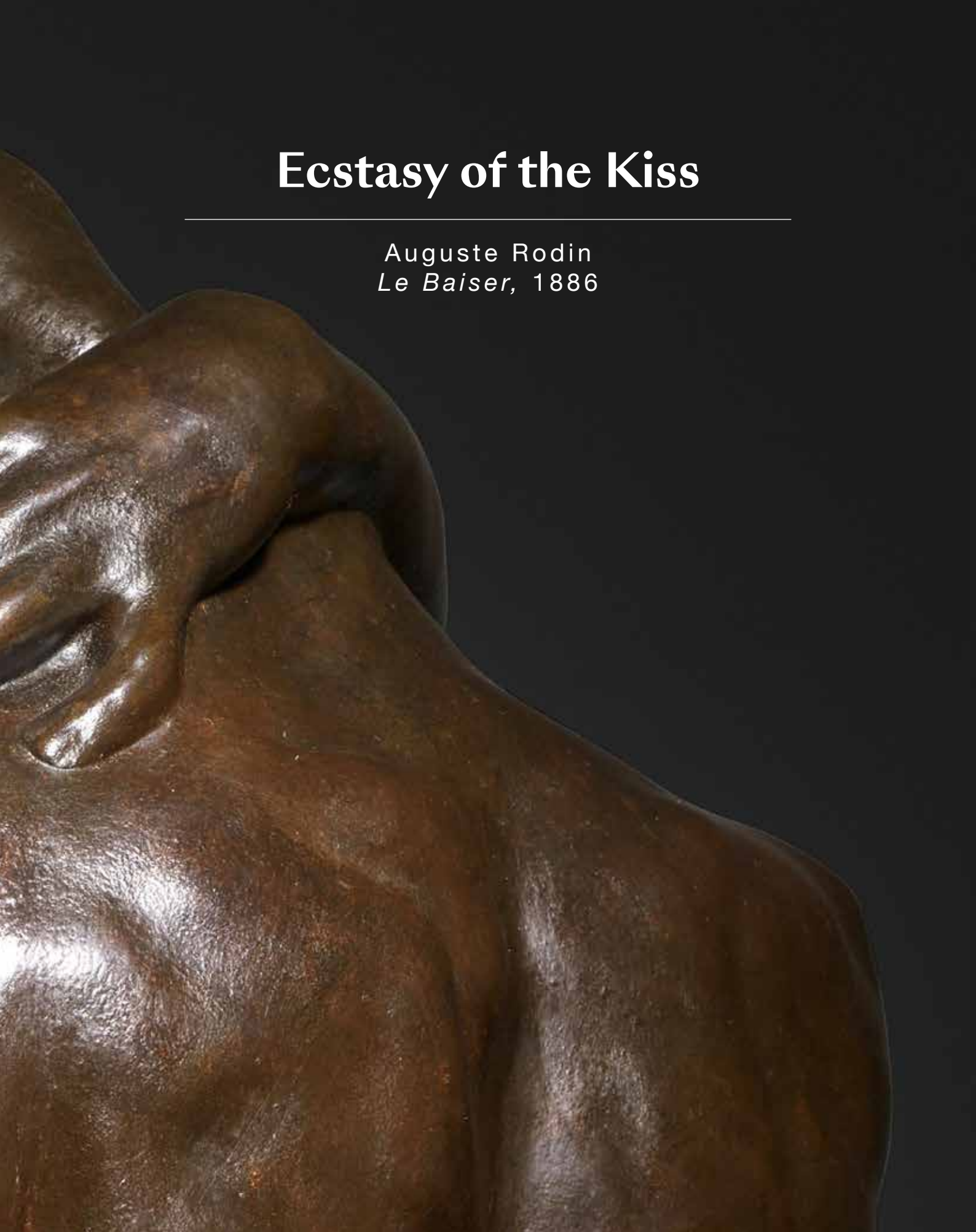
22A [W]
**NORMAN ZAMMITT (1931-2007)**
*Untitled*
signed and dated 'Norman Zammitt MAY 1987' (on the reverse)
acrylic on canvas
*54 x 90 1/4 in (137.2 x 229.2 cm)*
Painted in May 1987

**US$20,000 - 30,000**
**£15,000 - 22,000**
**HK$160,000 - 230,000**

**Provenance**
Private collection, Southern California.
Thence by descent to the present owner.

# Ecstasy of the Kiss

Auguste Rodin
*Le Baiser,* 1886



**PROPERTY FROM AN EXCEPTIONAL US COLLECTION**

23A
**AUGUSTE RODIN (1840-1917)**
*Le Baiser, 2ème réduction*
signed 'Rodin' (beneath the female) and inscribed 'F. Barbedienne, Fondeur' (on the left of the base)
bronze with brown patina
*23 5/8 x 14 1/2 x 18 1/2 in (60.2 x 36.8 x 47 cm)*
Conceived in 1886, this reduced version in 1904, this bronze version cast by the Barbedienne Foundry between 1904 and 1918.

**US$500,000 - 700,000**
**£370,000 - 520,000**
**HK$3,900,000 - 5,400,000**

This work will be included in the forthcoming *Auguste Rodin Catalogue critique de l'oeuvre sculpté*, currently being prepared by the Comité Auguste Rodin at Galerie Brame & Lorenceau under the direction of Jérôme Le Blay.

**Provenance**
Private collection, France (acquired before 1918).
Thence by descent to the previous owner; their sale, Christie's, Paris, November 4, 2015, lot 524.
Acquired at the above sale by the present owner.

**Literature**
G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, nos. 91-92 (marble version illustrated p. 47).
G. Grappe, *Le Musée Rodin*, Paris, 1944 (marble version illustrated pl. 71).
C. Goldscheider, *Rodin*, Paris, 1962 (marble version illustrated p. 49).
B. Champigneulle, *Rodin*, London, 1967, nos. 78-79 (marble version illustrated pp. 162-163).
R. Descharnes & J-F. Chabrun, *Auguste Rodin*, New York, 1967 (marble version illustrated p. 131).
I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967 (marble version illustrated pls. 54-55).
J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976 (marble version illustrated p. 77).
J. de Caso & P. Sanders, *Rodin's Sculpture, A Critical Study of the Spreckels Collection, California Palace of the Legion of Honor*, San Francisco, 1977, no. 22 (another cast illustrated pp. 148 & 150).
L. Goldscheider, *Rodin Sculptures*, Oxford, 1979, no. 49 (marble version illustrated pl. 120).
N. Barbier, *Marbres de Rodin, Collection du musée*, Paris, 1987, no. 79 (marble version illustrated pp. 185 & 187).
A. Le Normand-Romain, *Le Baiser de Rodin*, exh. cat., Paris, 1995, no. 43 (another cast illustrated p. 99).
A. Le Normand-Romain, *Rodin*, Paris, 1997 (terracotta version illustrated p. 48).
J.A. Schmoll, *Rodin and Camille Claudel*, Munich & New York, 1999 (marble version illustrated p. 49).
A. Pingeot, 'Rodin au Musée du Luxembourg,' in *La Revue du Musée d'Orsay*, Autumn 2000, fig. 8 (marble version illustrated p. 67).
R. Butler & S.G. Lindsay, 'Auguste Rodin,' in *European Sculpture of the Nineteenth Century*, 2001 (plaster and marble versions illustrated p. 329).
R. Masson & V. Mattiussi, *Rodin*, Paris, 2004 (marble and terracotta versions illustrated pp. 41-42).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Vol. I, Paris, 2007, no. S.2393 (another cast illustrated p. 162; marble version illustrated p. 163).
C. Farge, B. Garnier & I. Jenkins, *Rodin and the Art of Ancient Greece*, exh. cat., The British Museum, London, 2018, no. 40 (marble version illustrated on p. 105).

**"The spell of the great group of the girl and the man that is named 'the kiss' lies in this understanding distribution of life. In this group waves flow through the bodies, a shuddering ripple, a thrill of strength, and a presaging of beauty. This is the reason why one beholds everywhere on these bodies the ecstasy of this kiss. It is like  sun that rises and floods all with its light."**

- Rainer Maria Rilke

Among the pantheon of Auguste Rodin's masterpieces, *Le Baiser* (The Kiss) stands as one of the most celebrated icons of modern sculpture, its fame rivalled only by that of *Le Penseur* (The Thinker). A consummate embodiment of sensuality and emotional truth, *Le Baiser* captures love at its inception; an instant suspended between innocence and abandon. The work's timeless appeal lies in its duality: at once tender and erotic, idealized and modern, it crystallizes Rodin's unrivalled ability to sculpt passion in motion.

The story that inspired this immortal embrace originates in Canto V of Dante Alighieri's *Inferno* (c. 1321), which recounts the tragic tale of Francesca da Rimini and her husband's brother, Paolo Malatesta. While reading the romance of Guinevere and Lancelot together, the pair realize their own forbidden love; their first kiss, born of literary temptation, seals their fate. Discovered by Francesca's husband Gianciotto, they are murdered mid-embrace and condemned to the second circle of Hell, reserved for sins of the flesh. It was this fatal union—where passion and damnation meet—that first stirred Rodin's imagination.

Rodin initially conceived *Le Baiser* as part of *La Porte de l'Enfer* (The Gates of Hell), the monumental bronze portal commissioned by the French government in 1880 as a sculptural interpretation of Dante's *Inferno*. The lovers appeared on the lower left panel of Rodin's third and final terracotta maquette, described by critic Octave Mirbeau in *La France* (1885). Modelled in the round and later attached to the plaster panels, their embrace was, however, deemed too tender for the cataclysmic drama of *La Porte*. Around 1887 Rodin removed them, replacing the group with a more tormented version, Paolo et Francesca. Yet rather than abandon the figures, he recognized their independent power and developed the composition into a freestanding sculpture—exhibited in plaster at the Brussels Salon of 1887 and later that year in bronze at Galerie Georges Petit, Paris—under the title *Le Baiser*.

The original *Le Baiser* measured approximately 85 centimeters in height, but following its critical success in Brussels and Paris, the French state commissioned a monumental marble version in 1888, enlarged to roughly 190 centimeters. Rodin labored on this marble for a decade; unveiled at the Paris Salon of 1898, it caused a sensation. Viewers were captivated, even shocked, by the idealization and sensuality of the intertwined nudes. As contemporary critics observed, the sculpture's frank eroticism and palpable humanity signalled a break from classical restraint. Romantic love and sexuality—central to Rodin's oeuvre—were here presented without moral filter, elevated instead to the realm of the eternal.

While *Le Baiser* shares thematic kinship with Rodin's other explorations of the embrace, such as *L'Éternel Idole* and *L'Éternel Printemps*, no other work so perfectly captures the dawning of desire. In Dante's text, Paolo initiates the kiss; in Rodin's re-imagining, Francesca rises toward him, her body alive with agency and anticipation. Her right leg drapes over his, a gesture of confident surrender, as she draws his head gently toward her own. Paolo, by contrast, hesitates, his left hand still cradling the book that has slipped open upon his knee, the page bent beneath the weight of their union. His other hand rests delicately upon Francesca's thigh, the fingertips expressing both passion and restraint. Their lips barely touch; the moment is one heartbeat before consummation, frozen forever at the precipice of love.

Art historian Albert Elsen observed, "The whole impression ... is one of Paolo's slowly eroding resolve and awakening desire" (A. Elsen, *Rodin's Art*, Oxford, 2003, p. 211). Indeed, Rodin achieves here what few sculptors before him dared: the rendering of psychological and physical awakening in marble and bronze. Every curve and surface radiates emotion; flesh breathes, stone trembles.

In 1898, to meet the mounting demand from collectors worldwide, Rodin authorized the celebrated Barbédienne foundry to produce bronze editions of *Le Baiser* in four reductions, 25 cm, 38 cm, 60 cm and 73 cm, retaining for himself the right to cast the full-scale version. The present example, cast between circa 1914 and 1918 by

Opposite:
Gertrude Käsebier (1852-1934), *Portrait of Rodin*, 1905.

Right:
Gustave Doré (1832-1883),
*Paolo and Francesca,* 1868.

Opposite:
Antonio Canova (1757–1822), *Psyche Revived by Cupid's Kiss*, 1787-1793, The Louvre, Paris.

Gustave Leblanc-Barbédienne, belongs to the second reduction, the larger of the two 60 cm domestic-scale casts. This size, with its commanding yet intimate presence, is widely considered the most balanced and harmonious of the reductions, preserving the expressive force of the original while allowing it to inhabit the refined spaces of the modern interior.

The bronze's surface, softly modelled and alive with Rodin's tactile energy, invites the viewer's gaze to linger. Light glides across the forms as if caressing skin, animating every subtle shift of muscle and curve. The composition's modernity lies not only in its realism but in its psychological immediacy: Rodin transforms myth into human truth, passion into permanence.

When *Le Baiser* first appeared in marble, critics' responses oscillated between awe and scandal. To some, the lovers' nakedness seemed audacious; to others, it revealed a new ideal of beauty freed from academic constraint. In this tension, between propriety and passion, Rodin's genius resides. As with Antonio Canova's *Psyche Revived by Cupid's Kiss* (1787-1793) - held in the Louvre museum since 1824 - which had enchanted early-nineteenth-century audiences, *Le Baiser* reignited the Romantic fascination with love's divine folly. Yet where Canova offered mythic idealisation, Rodin presented carnal truth. His lovers are not gods but mortals, their joy and doom inseparable, their kiss both sacred and profane.

Originally conceived as a tragedy within *The Gates of Hell*, the scene might once have been read as a warning against desire; an allegory of impulsive sin. Yet Rodin's reimagining transforms the narrative entirely. By extracting Paolo and Francesca from the infernal context and enlarging their moment of passion into a self-contained work, he suspends judgment itself. The lovers are no longer punished; they are redeemed through the eternalization of their love. Rodin solidifies not their doom but their joy, capturing a rapture that transcends consequence.

Today, *Le Baiser* endures as an emblem of Romantic love, of beauty, resilience, and hope. The 60 cm second reduction encapsulates the essence of Rodin's achievement: a sculpture at once monumental in spirit and intimate in scale, capable of expressing universal desire within a domestic setting. In its presence, time seems to halt; the lovers remain forever poised at the brink of union, untouched by the tragedy that awaits them beyond the moment.

Through *Le Baiser*, Rodin distilled the very essence of passion: raw yet refined, temporal yet eternal. It is a triumph of modernity and emotion, where love, unburdened by fate, exists purely for itself: an eternal present in bronze.

**"[Fratino] has discovered an unexpected kinship, rooted in forms of emotional and intellectual affinity, with apparently remote figures of the past, but ones who, like him, were drawn to the beauty of their subjects and their bodies, showing their care for it in their painting."**

- Giorgio di Domenico

24A
**LOUIS FRATINO (B. 1993)**
*White Tulips*
signed 'Louis Fratino' (on the stretcher); dated '2018' (on the reverse)
oil and crayon on canvas
*20 x 16 1/8 in (40.6 x 51 cm)*
Painted in 2018

**US$80,000 - 120,000**
**£60,000 - 90,000**
**HK$620,000 - 930,000**

This work is accompanied by a photo-certificate of authenticity signed by the artist.

**Provenance**
Galerie Antoine Levi, Paris.
Acquired from the above by the present owner.

**Exhibited**
Nuoro, Italy, Museo d'Arte Provincia di Nuoro, *O Youth and Beauty!*, November 9, 2018 - March 3, 2019 (exh. cat., illustrated p. 41).
Prato, Italy, Centro per l'Arte Contemporanea Luigi Pecci, *Louis Fratino: Satura*, September 26, 2024 - May 11, 2025 (exh. cat., illustrated p. 79).

**“I do not pose my sitters. I do not deliberate and then concoct... Before painting, when I talk to the person, they unconsciously assume their most characteristic pose, which in a way involves all their character and social standing - what the world has done to them and their retaliation.”**

– Alice Neel

25A
**ALICE NEEL (1901-1984)**
*Fanya*
signed ‘Neel’ (lower left)
oil on canvas
*32 x 26 in (81.2 x 66 cm)*
Painted in 1930

**US$400,000 - 600,000**
**£300,000 - 450,000**
**HK$3,100,000 - 4,700,000**

**Provenance**
Estate of the artist.
Robert Miller Gallery, New York.
Acquired from the above by the present owner.

**Exhibited**
New York, Robert Miller Gallery, March 11 - April 12, 1997 (exh. cat., illustrated p. 74).
Washington D.C., National Museum of Women in the Arts, *Alice Neel’s Women*, October 28 - January 15, 2006.

Right:
Alice Neel & Fanya Foss in front of Foss's bookstore
in Greenwich Village, New York, *circa* 1928

Executed in 1930, Fanya is a powerful and intimate early portrait by Alice Neel and notably one of the earliest canvas portraits by the artist ever to appear at auction. The painting depicts *Fanya* Foss, a close friend of Neel's and a figure who would go on to have a celebrated career as a Hollywood screenwriter active between the 1940s and 1960s. The two women met in 1927, when Neel had just arrived in the city after her studies at the Philadelphia School of Design for Women. Searching for stability, Neel took a job at Foss's Greenwich Village bookstore, and their bond soon became an important part of the artist's early New York life. Their friendship was one of mutual admiration and intellectual exchange. Foss, a politically engaged writer with literary ambitions, encouraged Neel's growing sense of artistic and feminist independence. "Foss typified the intellectuals to whom Neel was attracted...In her two portraits of Foss, Neel expresses both admiration and annoyance...In the painting, her friend poses in a demure, unassuming manner" (C. Carr, *Alice Neel: Woman*, New York, 2002, p. 6).

The sitter's composed yet emotionally charged presence is emblematic of Neel's extraordinary ability to fuse psychological depth with painterly directness. Foss sits in a soft lounge chair, an elemental motif that recurs throughout her oeuvre, functioning as both a stage and a silent witness to the lives she portrayed. Underscoring the formal and symbolic importance of this device within her practice, the chair serves as not merely a seat but a psychological anchor - a space of containment and endurance. Its iconography would follow Neel throughout her career, culminating decades later in *Dr. Finger's Waiting Room*, the empty chair painting that now holds her auction record,

The year 1930 was one of profound personal crisis for Neel as it was the year her husband, Cuban painter Carlos Enríquez, left for Havana with their young daughter. This loss marked Neel deeply and that summer she threw herself into painting before suffering a devastating mental breakdown leading to a period of hospitalization. The emotional weight of this moment; grief, abandonment, and inner turmoil is palpable in *Fanya*. The sitter's distant, almost guarded gaze and the quiet tension of her pose mirror the artist's own psychological state during this pivotal year. Her teal dress forms a rhythmic cascade of curves that contrasts with the strength of her posture while the gesture of her hands conveys both composure and unease. The sorrow and dislocation of that period seep into Fanya in her quiet restraint, the melancholy color palette, and the air of suspension all seem to mirror the artist's own fragile state of mind. "Fanya in 1930 holds a slim hand against her chest and stares at the viewer, as if to say, 'Why am I myself? And why do you look at me?' Repose and denial of the sitter: Fanya will next say, 'No, you don't mean 'me.' I am not entirely or only myself.' And yet notice how regally – with what sublime sufferance -- she permits the viewer to doom her to portraitures apparatus" (W. Koestenbaum, Alice Neel: Paintings from the *Thirties*, Robert Miller 1997, p. 3).

Fanya Foss would remain a resonant figure in Neel's imagination. She reappears in *The Intellectual* (1930), a related work on paper that was featured in the recent traveling retrospective organized by The Metropolitan Museum of Art in 2021, underscoring the significance of this early subject in Neel's portraiture. Together, these two works encapsulate Neel's fascination with women of intellect and conviction who, like herself, challenged the confines of gender and social expectation. *Fanya* not only captures a formative friendship but also embodies the raw, searching quality that defined Neel's most affecting works.

With emotional depth, compositional clarity, and profound biographical resonance, *Fanya* stands as a landmark in Neel's early development, offering a deeply personal window into Neel's artistic and emotional landscape at a critical juncture in her life. It reveals the artist at a moment of personal upheaval yet remarkable creative clarity, transforming private struggle into enduring her practice- a powerful precursor to the fearless, incisive portraiture that would cement her place as one of the most important American painters of the 20th century.

**PROPERTY FROM THE ESTATE OF DOROTHY M. TUCKER, LOS ANGELES**

26A
**ERNIE BARNES (1938-2009)**
*In the Beginning*
signed 'ERNIE BARNES' (lower right); inscribed '"In the Beginning"' (on the stretcher)
acrylic on canvas
*36 x 18 in (91.4 x 45.7 cm)*
Painted *circa* 1971

**US$300,000 - 500,000**
**£220,000 - 370,000**
**HK$2,300,000 - 3,900,000**

This work will be included in the forthcoming *Ernie Barnes Catalogue Raisonné*. We would like to thank Luz Rodriguez for her assistance in cataloguing this work. The copyright to this painting is reserved by © Ernie Barnes.

**Provenance**
Dr. Dorothy M. Tucker & Benjamin Payne Blakely Collection, Los Angeles (acquired from the artist in 1972).
Thence by descent to the present owner.

*In the Beginning* is a quintessential and iconic work by Ernie Barnes that has been in the same collection since it was acquired in 1972, one year after its execution, by the incomparable Dorothea Tucker. Born in South Carolina, Tucker was a celebrated and deeply respected psychologist. A trailblazer in her field with countless professional accomplishments, Tucker was also a staunch supporter of the Civil Rights and Women's movements. Amongst her many notable accolades, including holding two Ph.Ds. (one in Education and one in Professional Psychology) Tucker served as the commissioner of several city departments and was the president of the California Psychology Association. Moreover, she helped found the Los Angeles Black Women's Forum and was on the board of the Westside Women's Clinic. Tucker was an active, passionate, and beloved contributor to her community, much like Ernie Barnes who was a close friend of hers.

The present work portrays an intimate moment that is both grand and quiet. The house in the background, an iconic motif of Barnes' most successful basketball paintings, pays homage to his upbringing in North Carolina. With the figure suspended in midair, Barnes astutely and poetically articulates the full spectrum of athletic greatness wherein the journey to success is just as beautiful as the success achieved.

ERNIE BARNES

**PROPERTY FROM THE COLLECTION OF LAURA-LEE W. WOODS**

27A [W]
**SUSAN ROTHENBERG (1945-2020)**
*Mares and Foals*
signed, inscribed and dated 'Mares and Foals S. Rothenberg 2002-2003' (on the reverse)
oil on canvas
*72 1/2 x 114 1/2 in (184.2 x 290.8 cm)*
Painted in 2002-2003

**US$200,000 - 300,000**
**£150,000 - 220,000**
**HK$1,600,000 - 2,300,000**

**Provenance**
Sperone Westwater, New York.
Acquired from the above by the present owner in 2003.

**Exhibited**
Pittsburg, Carnegie Museum of Art, 2003-2004 (on extended loan).

**Literature**
S. Sollins, *Art: 21: Art in the Twenty-First Century 3*, New York, 2005 (illustrated pp. 108-109).

Painted in 2002-2003, Susan Rothenberg's *Mares and Foals* stands as a poignant synthesis of the artist's lifelong engagement with movement, gesture, and form, reimagining the iconic horse motif that defined her early career through the contemplative lens of her later years in New Mexico.

Rothenberg's horse paintings, created primarily during the 1970s and 1980s, marked a decisive moment in the evolution of postwar American painting. At a time when minimalism and pure abstraction prevailed, Rothenberg reintroduced the figure - specifically, the horse - as a vehicle for exploring the relationship between image, gesture, and form. Rendered in a simple palette and characterized by rough, expressive brushwork, these monumental compositions balance the formal concerns of abstraction with the immediacy of figuration. The horse, abstracted and removed from narrative context, functions less as a literal subject than as an emblem of energy and presence - an exploration of motion through the medium of paint. By combining material intensity with symbolic depth, Rothenberg brought new vitality to painting, uniting the clarity of conceptual art with the emotional force of expressive gesture. *Mares and Foals* revisits the iconic imagery that established Rothenberg's reputation, recontextualizing it within the landscape and rhythms of her later life in New Mexico.

In the early 1990s, Susan Rothenberg relocated from New York to a ranch in Galisteo, New Mexico, marking a new chapter in both her life and artistic practice. "It felt like a completely different situation—the light, the space of the landscape. Everything was different. It seemed like I needed to make a new start," she later reflected (quoted in M. Auping, *Susan Rothenberg: Moving In Place,* Fort Worth, 2009, p. 19). Although several aspects of her work evolved - most notably her expanded use of color and the integration of human figures into her works - the fundamental character of her paintings remained. Life in New Mexico merged the restlessness of Rothenberg's inner world with the unpredictability of rural experience, particularly the spirited behavior of the animals surrounding her studio. This environment inspired an extended series of works depicting rabbits, horses, dogs, goats, and snakes. The dynamic, rotating spatial compositions she had long cultivated proved ideally suited to portraying scenes of movement and interaction among multiple figures.

Rothenberg's years in New Mexico revitalized her artistic practice, prompting her to once again draw on her enduring ability to challenge and expand painterly conventions through her distinctive approach to pictorial space and her nuanced exploration of light, color, form, and movement. *Mares and Foals*, which portrays a tender moment between mother and child, revisits the bold color and monumental scale of her early horse paintings, filtered through a more introspective and personal lens. The work reflects on the fragility of life, serving as a meditation on memory, stillness, and the threshold between worlds.

"It was important that I was painting something that was alive. I didn't want to paint something inanimate. It needed to have flesh and spirit. I guess I wanted to paint the kind of energy you find in the real world rather than the abstract world" (quoted in *Ibid*., p. 13).

Chingado

**PROPERTY FROM THE COLLECTION OF LAURA-LEE W. WOODS**

28A [W]
**WALTON FORD (B. 1960)**
*Chingado*
signed with the artist's initials 'W.F' (lower right); inscribed 'Chingado' (upper right)
watercolor, gouache, graphite and ink on paper
*60 x 119 in (152.4 x 302.3 cm)*
Executed in 1998

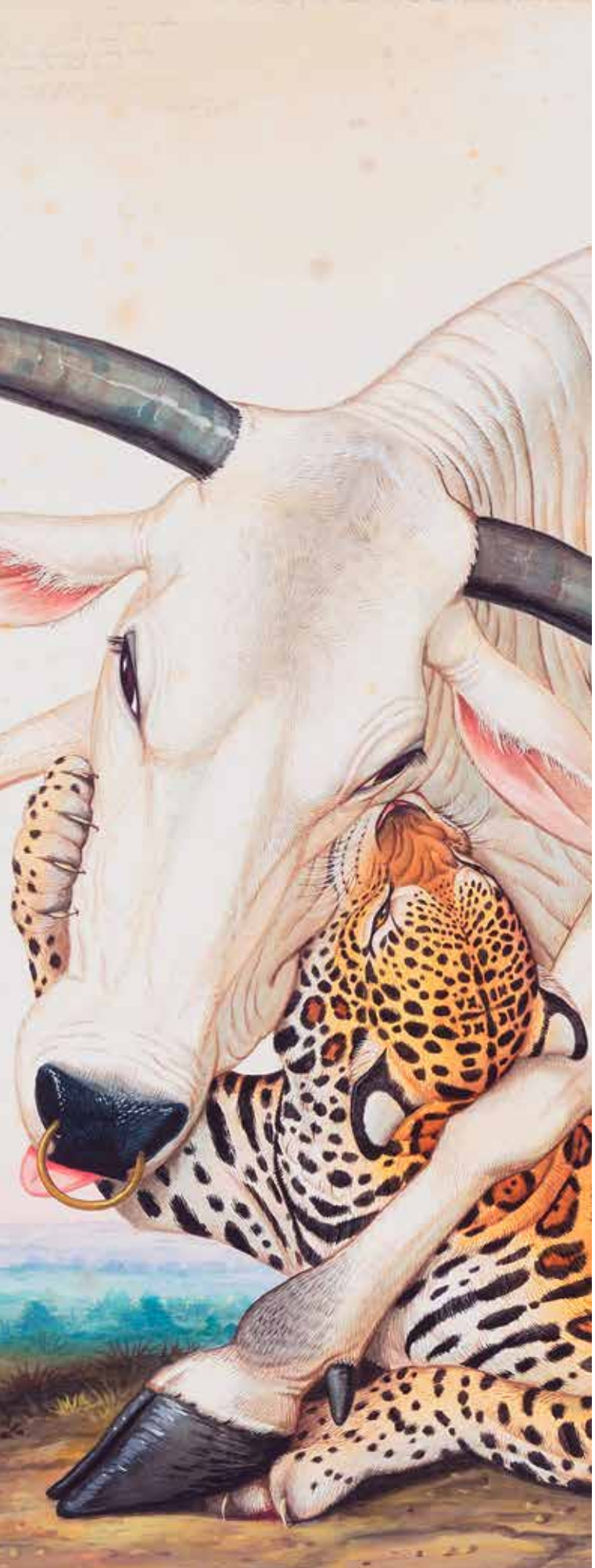
**US$400,000 - 600,000**
**£300,000 - 450,000**
**HK$3,100,000 - 4,700,000**

**Provenance**
Paul Kasmin Gallery, New York.
Acquired from the above by the present owner in 1998.

**Exhibited**
Long Beach, University Art Museum, College of the Arts, California State University, Long Beach, *Avatars: The Watercolors of Walton Ford*, January 26 - March 26, 1999 (exh. cat., illustrated pp. 12-13).
Brooklyn, Brooklyn Museum, *Tigers of Wrath: Watercolors by Walton Ford*, November 3, 2006 - January 28, 2007 (exh. cat., illustrated n.p.) (later traveled to West Palm Beach, Florida; San Antonio, Texas).
Berlin, Hamburger Bahnof, *Walton Ford: Bestiarium*, January 23 - June 6, 2010 (later traveled to Vienna, Austria; Humlebæk, Denmark).

**Literature**
Linton, M. 'Inside the Watercolor World of Walton Ford' in *Juxtapoz*, May/June 1999, pp. 60-65 (illustrated p. 63).
S. Katz and D. Kazanjian, *Walton Ford: Tigers of Wrath, Horses of Instruction*, New York, 2002 (illustrated pp. 20-21).
Hirsch, F. 'King of the Beasts [Walton Ford]' in *Art in America*, Volume 96, Issue 9, October 2008, pp. 132-141.
Tomkins, C. 'Man and Beast: The Narrative Art of Walton Ford' in *The New Yorker*, January 2009.
Weihser, R. 'Malerei von Walton Ford: Bill Gates ist ein Eisvogel' in *Die Zeit*, February 24, 2010 (illustrated).
Leitner, C. 'Size Matters. Walton Ford's Promiscuous New World Grammatology in *Chingado* (1998)' in *iMex Interdisciplinary Mexico* "Mitos y Género", Year 3, No. 5, Winter 2013/14, pp. 14-32 (illustrated pp. 14, 24).
M. Perezagua, *Leche*, Barcelona, 2013 (illustrated on the cover).
W. Ford, B. Taschen, B. Buford and N. Wiener, *Walton Ford: Pancha Tantra*, Cologne, 2015 (illustrated pp. 76-77).

Chanquelo



Opposite:
Peter Paul Rubens (1577-1640), *The Tiger Hunt,* circa 1615-1616, Musée des beaux-arts de Rennes, Brittany.

Celebrated for his timeless and elegant draftsmanship, Walton Ford's *Chingado* is a provocative and monumental watercolor that blurs the lines between realism and fantasy, past and present, beauty and violence. Ford is a contemporary master of the natural history painting genre, drawing on traditional animal subjects in allegorical dramas to reveal the impact of humans and globalization on the natural world. Widely exhibited and often cited, *Chingado* is a quintessential example of Ford's compelling subversion of the visual language of natural history painting.

Ten years after its creation, Ford described the *Chingado* as a disturbed scene from the imagination of a "delirious Audubon...or Akeley" (quoted in F. Hirsch, 'King of the Beasts [Walton Ford]', *Art in America*, Volume 96, Issue 9, October 2008). In the early 1990s, he began incorporating the imagery of nineteenth-century naturalists John James Audubon and Carl Akeley, whose paintings and dioramas remain important sources of inspiration. Ford skillfully leverages the life-size scale, lush landscapes, and meticulous details of the natural history painting genre, appropriating its visual appeal with a critical eye that reveals its layered historical and intellectual context.

It is evident in his naturalistic treatment of animals and dynamic compositional framing that Ford pulls from an array of art historical references from the Old Masters to French Romanticism, channeling classical scenes of warfare or hunting such as Sir Peter Paul Rubens' *The Tiger Hunt*. One among a series of hunting scenes Rubens painted between 1614-1616, this work depicts a vicious power struggle between man and beast in a swirling storm of chaos.

Ford distills Rubens' complex web of focal lines down to the two key visual elements of *Chingado* in a compelling energetic arrangement. In Rubens' example, the composition explodes in all directions with animal and human limbs bisecting each other. The tiger overtakes a defenseless man on horseback, its claws and powerful jaws sinking into the man's flesh, while shielding a tigress and her young cubs. In a strikingly similar pose, Ford's jaguar clamps its jaws around the bull's jugular, drawing ruby droplets of blood with its claws. The visual and thematic resonance between these works underscore the eternal and cyclical nature of the conflicts that lie at the bedrock of humanity: man versus man, man versus earth, and man versus beast.

The work's title translates to *fucked* in common Mexican vernacular. A contemporary spin on a painting overflowing with historical flare, Ford weaves a complex web of meaning into the present work, illustrating the furious wresting of power from the jaguar, indigenous to the American continent, by the bull imported by Spanish conquistadors. "They're coupling to create Mexico," Ford later reflected (quoted in C. Tomkins, "Man and Beast: The Narrative Art of Walton Ford", *The New Yorker*, January 2009).

A complex interrogation of Mexico's founding myths, *Chingado* excavates layers of conflict between Spanish settlers and Indigenous peoples, collapsing time in this striking metaphor. Through calligraphic texts interspersed in the margins, Ford explicitly asserts continuity between the historical Spanish Conquest of Tenochtitlan and the contemporary Zapatista rebellion in Chiapas. Other stylized inscriptions exemplify Ford's impressive use of diverse sources and sardonic political humor to articulate analogies between the past and present. Passages from the Popol Vuh, the sacred cosmological epic of the K'iche' Maya people, trace the origins of man. Mayan glyphs correspond to cycles of life and warfare, the latter of which is branded on the bull's flank. An excerpt from historian Enrique Krauze's introduction to *Mexico: Biography of Power* (1996) conveys the intent behind this perverse allegory:

*It is the beginning of a long history*
*I undertake to relate to you.*
*Register it all of you, and let your memory*
*never permit it to be forgotten.*

*Chingado* is not only a technical masterpiece of Ford's impressive use of watercolor, but a multilayered and rigorous investigation of colonialism, neoimperialism, and environmental devastation. It encapsulates the artist's breadth of historical knowledge, sharp critical eye, and strength in allegory, reflecting a defining moment in his career when these values came into focus to form the foundation of his ongoing practice. The present lot was included in Ford's *Tigers of Wrath: Watercolors by Walton Ford*, a midcareer survey presented in 2006 at the Brooklyn Museum, New York and *Bestiarium* at the Hamburger Bahnhof–Museum für Gegenwart, Berlin in 2010, the artist's first institutional exhibition in Europe. More recently, the Morgan Library & Museum in New York held an exhibition in 2024 in celebration of the artist's gift of 63 sketches and studies to the museum, displayed alongside larger-scale watercolors and selection of works hand-picked by the artist from the permanent collection including prints and drawings by Rembrandt, Dorothea Maria Gsell, Eugène Delacroix, Antoine-Louis Barye, and John James Audubon.

29A [W]

**ROBERTO FABELO (B. 1950)**

*Sueño de navegante*

signed, inscribed and dated 'Sueño de navegante Fabelo 2015' (lower right)

oil on canvas

*78 3/4 x 92 1/8 in (200 x 234 cm)*

Painted in 2015

**US$150,000 - 200,000**
**£110,000 - 150,000**
**HK$1,200,000 - 1,600,000**

**Provenance**

Private collection, Barcelona (acquired from the artist in 2016).

**Exhibited**

A Coruña, Spain, Afundación y Obra Social ABANCA, *Sueño de navegante. Colección de arte cubano contemporáneo Luciano Méndez Sánchez*, March 7 - May 27, 2023 (exh. cat., illustrated on the frontispiece) (later traveled to Vigo, Santiago de Compostela, and Ferrol).

**Literature**

E.C., "Una ventana abierta a la nueva creación cubana," *La Opinión A Coruña*, March 8, 2023.

J.B., "Afundación reúne a 26 nombres del arte cubano contemporánea en la muestra 'Sueño de navegante,'" *La Voz de Galicia*, March 8, 2023.

**"In Wonderland, where Alice was looking to subvert the dogma of her time, tedium and mental inflexibility gave way to a magical world of incongruous things. Only in that interminable and abysmal madness was Alice able to find herself."**

- Roberto Fabelo

Born in 1950 in Camagüey, Cuba, Roberto Fabelo was a young child when the Cuban Revolution would profoundly change the trajectory of his home country through the remainder of the twentieth and twenty-first century. He would grow up as the new Republic of Cuba established itself, watching its continuous evolution in the decades since. During the same period, Fabelo has created a beguiling body of work—one of the most distinguished in Latin America for its unique approach to allegorical painting. Combining surrealism, magical realism, and Old Master techniques from art history, Fabelo's work incorporates visions and dreams that propel a deeper understanding of the complexities of the Cuban reality and the resilience of its people.

One of Fabelo's most seminal and iconic works, *Sueño de navegante* portrays a large saucepot overflowing with the bodies of merpeople, contorted in various positions and within claustrophobic proximity to one another. The scene is set against a pitch-black background from which it emerges—creating the effect of a dreamscape or nightmare. Taking cues from the likes of Dürer, Goya, Rembrandt, Bosch, and Daumier, as well as literary influences like Kafka, Poe, and García Márquez, Fabelo utilizes fantasy and expression as a tool to see reality more deeply, incorporating the inner human psyche through subconscious emotions, thoughts, and associations as a way of arriving at truth.

Incorporating many of Fabelo's most important motifs, such as the saucepot, shell-hats, and half-human creatures, the symbols in *Sueño de navegante* together express both horror and beauty, violence and elegance, as well as lyricism and asphyxiation. The saucepot, which frequently recurs in his oeuvre, here functions as a synecdoche for food and an allusion to the recycling of materials that characterizes Cuban daily life as a means for survival. In the artist's own words, "all Cubans are innate recyclers... It is something inherent to us as survivors of shortages and having to give up many things; recycling is a term that refers not only to material objects but also to our best sentiments—our memories, our culture. We have all had to recycle, and I've found myself in that tide, too" (Estrella Díaz, "Roberto Fabelo: 'I love even this island's trash'," *On Cuba News*, February 12, 2015, online).

In *Sueño de navegante*, which translates to "dream of the navigator," the saucepot seems to mirror a ship, a connection heightened by the fusion of these beings to the sea in his illustration of them as merpeople. A significant motif in Fabelo's practice, water itself is absent but strongly suggested here. Nodding to Cuba's isolation, both geographically as an island and politically by way of the decades-long Castro regime. In depicting merpeople, Fabelo is making a statement about the inalienable connection of the Cuban people with water, recognizing the history of refugees who escaped on treacherous journeys by boat to pursue other lands and opportunities. Moreover, the saucepot and the fantastical figures become a stand-in for the dehumanization of the Cuban people consumed by the regime. Richly layered with meaning, *Sueño de navegante* illustrates Fabelo's painterly mastery, creating new worlds that serve as allegories for survival, enmeshing harsh reality with dreams, joy with pain to build a narrative that is subversively emotive as it is urgent.

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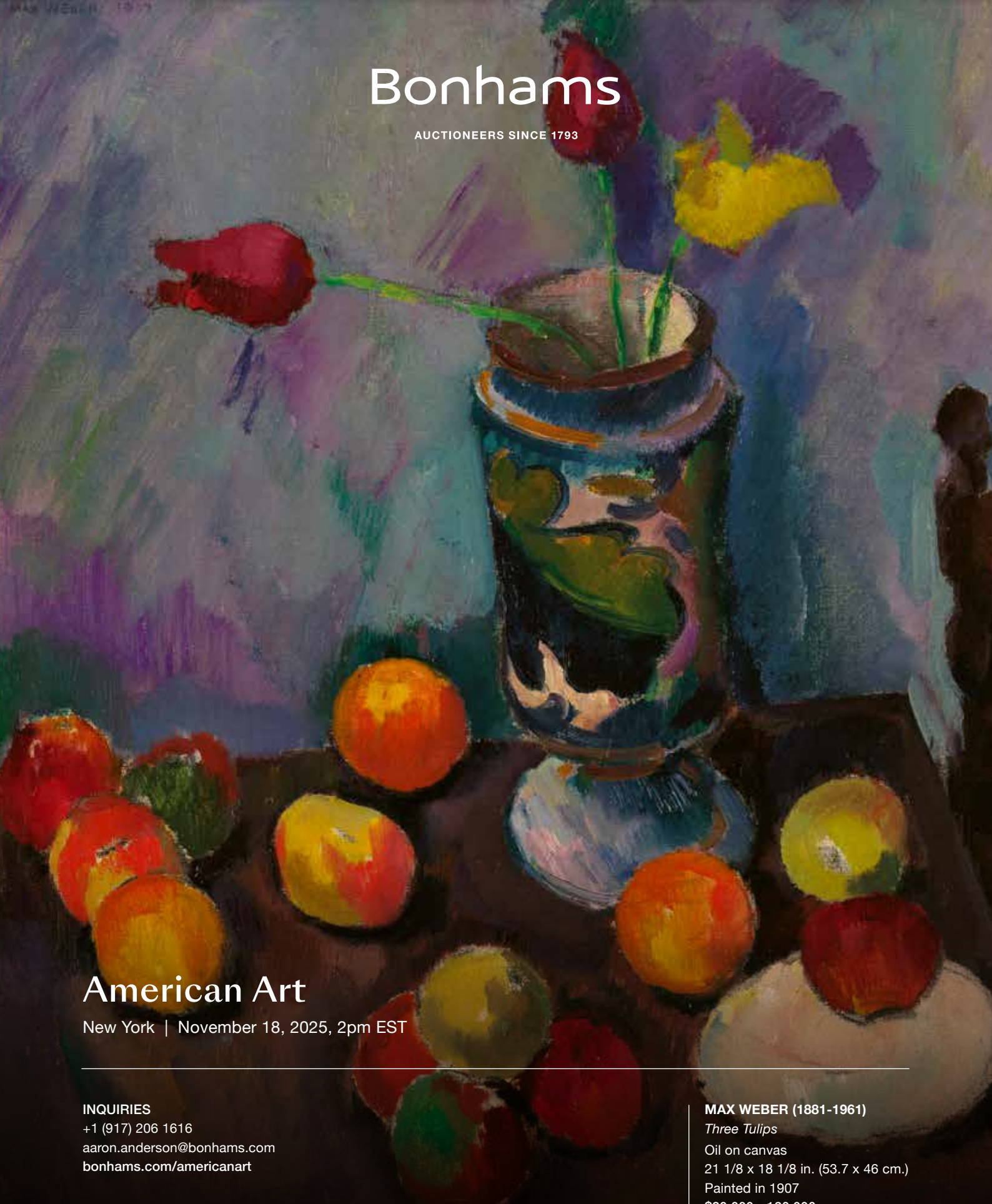

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**ON KAWARA (1932-2014)**
*"Tuesday" (Nov. 27, 1984 "Today" Series, No. 37)*
1984
signed on the reverse
liquitex on canvas and handmade cardboard with newspaper
*66 x 91.5 cm (26 x 36 in).*
**HK$6,000,000 - 9,000,000**

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   Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US $25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US $25,000, payment may also be made in or by the following methods:
   (i) Cash. Please note that the amount of cash that can be accepted from a given buyer is limited to US $5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
   (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
   (iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the buyer or record. Only one debit or credit card may be

used for payment of an account balance. This method of payment may not be available to first time buyers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the seller by law, we may at our election:

(a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the seller arising out of the buyer's breach;
(b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer;
(c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or
(d) reveal the buyer's identity and contact details to the seller.

In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, hammer prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale (or, for online-only sales, explicitly stated in the lot description), all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner we, as auctioneer, may decide. In the event of any dispute between bidders, or in the event we, as auctioneer, doubt the validity of any bid, we, as auctioneer, shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

   We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the seller to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The ¤ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum hammer price at which such lot will be sold and it does not exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the seller, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If any opening or subsequent bid is below the reserve for a lot, the auctioneer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), may reject such opening bid and withdraw the item from sale. SELLERS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the "LIMITED RIGHT OF RESCISSION" section of these Conditions of Sale with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the seller shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the seller any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US $5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

    Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the seller make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection.

    By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at http://www. bonhams.com/legals/9945/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

15. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the seller by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth in the "MEDIATION AND ARBITRATION PROCEDURES" section of these Conditions of Sale.

## SPECIAL TERMS AND CONDITIONS FOR WINES AND SPIRITS AUCTIONS

a. Bidders and buyers must be at least 21 years of age to participate in the auction and have the legal authority to buy, receive and possess the alcoholic beverage lots offered in the sale. Each winning bidder shall present satisfactory legal documentation that he or she is at least 21 years of age. In the case of a purchaser that is a corporation, partnership or similar entity, the person receiving the purchased lots on its behalf must meet the foregoing requirements.

b. All payments for purchased property must be made directly to Bonhams. Accounts must be settled in full before property will be released. All purchases must be removed from the off-site, third-party storage facility designated in the "COLLECTION OF PURCHASES FROM WINE AND SPIRITS AUCTIONS" section of the Buyer's Guide, where it is stored in climate-controlled conditions, within 30 days of the auction. Bonhams accepts no responsibility or liability for any damage to property that is not collected more than 14 days after the auction. Any property not so collected will incur storage charges, starting on day 15, at the then applicable rates charged by the third-party facility where sold property is stored for post-sale collection by buyers. Such third-party storage facility may charge, and the buyer agrees to pay, storage fees per lot, on a daily or a monthly basis. If any property has not been collected within 30 days from the date of sale, at the option of Bonhams the property may be transferred to and stored at a bonded warehouse the buyer's sole risk and expense, and the buyer agrees to pay all transfer and storage expenses associated therewith.

c. Packing and handling of purchased lots are the sole responsibility of the buyer. Buyer will bear the cost and risk of any packing, pick-up, shipping, insurance and any applicable taxes thereon. Bonhams assumes no liability for assisting with any packing, shipping or insurance arrangements. Packing and handling arrangements may be available through the third party storage facility where the property is stored for post-sale collection or through other third party service providers. Buyers must arrange for such services directly with the third party provider independently at the buyer's sole risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us.

d. Bonhams makes no representations as to the legal rights of anyone to ship or import alcoholic beverages into or within any state or jurisdiction. Purchasers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages, and purchasers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. All alcoholic beverage property, however shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is 21 years of age or older. In addition, many jurisdictions prohibit the importation, or limit the quantity, of alcoholic beverages entering such jurisdiction, and some jurisdictions require the purchaser, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the purchaser's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses, and any delay in obtaining or the denial of any such permit or license shall not serve as the basis for any cancellation or rescission of any purchase made hereunder or any delay in making full payment for the purchase when due.

e. All Wines and Spirits lots are sold in Massachusetts and title passes to the buyer in Massachusetts. All sales are subject to applicable taxes.

## SPECIAL TERMS AND CONDITIONS FOR COINS AND BANKNOTES AUCTIONS

a. Bonhams has utilized adjectival, descriptive grading to describe the conditions of coins and banknotes in the catalog rather than the Sheldon numerical scale. Grading is subjective and open to interpretation. Prospective bidders are encouraged to make their own examination of the numismatic lots offered and not rely on any other party's opinion as to grade or other attributes, as opinions differ and grading standards change over time.

b. Many of the numismatic lots have been graded by third party grading service(s) including but not limited to PCGS, NGC, and/or ANACS. To the extent Bonhams provides such grading information in the cataloguing of a lot, it does so without any express or implied warranty or guarantee, and such information's inclusion does not mean that Bonhams or the seller agrees or disagrees with the information that such third party grading service(s) have provided. Bonhams and its sellers shall not be bound by any prior or subsequent opinion or certification (or lack thereof) by any third party grading service, and bidders on numismatic lots hereby acknowledge and agree that any such opinion or certification (or lack thereof) shall not be used as the basis for any attempted rescission of sale. THE BUYER ASSUMES ALL RISKS RELATING TO GRADING, CONDITION, RARITY AND VALUATION OF NUMISMATIC LOTS.

c. Catalog illustrations of numismatic lots may not be to scale or reflect the depicted items' actual size.

## SPECIAL TERMS AND CONDITIONS FOR ARMS AND MILITARIA AUCTIONS

a. Certain classifications of firearms require licensures and/or are subject other regulatory restrictions. Prospective bidders are responsible for checking with their local (e.g. state) regulatory authorities regarding any applicable restrictions and/or license/permit requirements before bidding. Each lot offered in the sale will be classified as "Antique Pre-1899," "Curio/Relic," Modern firearm," or "Modern handgun." Firearms classified as "Antique Pre-1899" do not require any licensing to purchase and can be released directly to the buyer. Firearms classified as "Modern firearm" or Modern handgun" will only be released to persons possessing a valid Federal Firearms Dealer License. Firearms classified as "Curio/Relic" may be released to persons possessing a valid Federal Firearms Dealer License or persons possessing a valid Federal Firearms Collector of Curios and Relics License. Items that meet the age requirements but have been altered from their original configuration may NOT be delivered on a Federal Firearms Collector of Curios and Relics License. The transfer of certain types of firearms (including without limitation handguns and certain rifles) to residents may be regulated by certain state (including Massachusetts) laws. It is the prospective buyer's responsibility to determine the legality of possession or ownership of any firearms, including transference of such, in his or her state of residence prior to bidding. Additionally, some states have restrictions on transfers to persons holding a Federal Firearms Collector of Curios and Relics License. If you determine after purchasing a firearm that it is not transferrable in your state, Bonhams will not cancel the sale and you will be responsible for payment in full

b. Persons holding a valid Federal Firearms Dealer License may take possession of any purchase on the day of the sale upon presenting a signed copy of their Federal Firearms Dealer License provided payment to Bonhams has been made in full. If a person holding a Federal Firearms Dealer License is sending an agent to pick up purchased lot(s), that agent must be a bona fide, paid employee of the company.

c. If you possess a valid Federal Firearms Collector of Curios & Relics License, any purchased lots that qualify as such may be transferred directly to you at time of pickup. You must provide a signed copy of your current Federal Firearms Collector of Curios & Relics License at time of pickup. A Massachusetts resident presenting a Federal Firearms Collector of Curios & Relics at time of pickup must also present a copy of their valid Massachusetts License to Carry, Firearms Identification Card, or Machine Gun License.

d. If you are a Massachusetts resident and are the successful bidder on a firearm classified as "Curio/Relic," "Modern firearm," or "Modern handgun" and do not possess a valid Federal Firearms License, you must arrange for the transfer of the firearm from Bonhams to a dealer in Massachusetts holding a Federal Firearms Dealer License of your choice who will then conduct the necessary background check and document the transfer in accordance with Massachusetts law. Any such fees charged by a dealer are solely the responsibility of the buyer.

e. If you live in a state other than Massachusetts, you must arrange for the shipment of firearms lots classified as "Curio/Relic," "Modern firearm," or "Modern handgun" to a dealer in your state holding a Federal Firearms Dealer License who will then transfer the firearm to you. A holder of a valid Federal Firearms Dealer License who lives in another state is permitted to pick up firearms lots designated as "Curio/Relic," "Modern firearm," or "Modern handgun." A holder of a valid Federal Firearms Collector of Curios & Relics License who lives in another state is permitted to pick up firearm lots designated as "Curio/Relic" at Bonhams' Marlborough office. Some states have restrictions on transfers to Federal Firearms Collector of Curios & Relics license holders. It is the buyer's responsibility to be familiar with all applicable laws and regulations. To purchase with a Federal Firearms Collector of Curio & Relic License, the firearm must be listed as acceptable on the ATF list for collectors of curios, accessible at: https://www.atf.gov/file/128116/download and https://www.atf.gov/file/2026/download. Buyers are responsible for checking all regulatory authorities regarding any applicable restrictions and/or license/permit requirements before shipping any lot.

## SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the

property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

## LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the seller monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the seller monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the seller to pay the balance of the original purchase price to the original buyer. Should the seller fail to pay such amount promptly, we may disclose the identity of the seller and assign to the original buyer our rights against the seller with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as seller's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the seller's warranty of title and other representations and warranties made by the seller for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within 21 days of the sale of any such lot, the original buyer gives written notice to Bonhams alleging that the lot is a counterfeit and within ten (10) days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication. For purposes of subsections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

## LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE SELLER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS SELLER TO A BUYER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

## MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
   (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
   (ii) The arbitration shall be conducted in New York, New York; and
   (iii) Discovery and the procedure for the arbitration shall be as follows:
   A. All arbitration proceedings shall be confidential;
   B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
   C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
   D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
   E. The award shall be made in writing no more than 30 days following the end of the proceeding.
   Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.
   To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

## LOT SYMBOLS KEY

The lot symbols used in the catalog have the following meanings:

¤ **No Reserve**
Unless indicated by the ¤ symbol next to the lot number (or bearing an explicit statement such as "No Reserve" or "Without Reserve"), which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum hammer price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

▲ **Bonhams' Ownership Interest in Property Offered at Auction**
The ▲ symbol indicates that Bonhams or one of its affiliated companies within the Bonhams Group

owns the lot in whole or in part or has an economic interest equivalent to an ownership interest in the lot.

∏ **Bidding by Interested Parties**
We will mark the lost with the ∏ symbol when a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot. Such interested parties may be beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party who is recognized as the successful bidder on a lot must pay the purchase price in full and is subject to these Conditions of Sale.

○ **Guaranteed Property/Third Party Irrevocable Bid**
The ○ symbol indicates that the seller of the lot has been guaranteed a minimum price for its property by Bonhams or by a third party, or jointly by Bonhams and a third party (called third party guarantor). Such guaranteed minimum price may apply only to the lot or on an aggregate basis to all or a portion of the seller's consigned property, which may be offered in one or more auctions. Bonhams and/or any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. The third party guarantor typically provides an irrevocable written bid on the guaranteed lot prior to the auction at a level that ensures the lot will sell. If there are competing bids at the auction, the third party guarantor may also bid a higher amount than the irrevocable bid submitted. In exchange for sharing or assuming in full this risk, Bonhams may compensate the third party guarantor by paying it a fixed and/or contingent financing fee based on the hammer price achieved. Where the third party guarantor is the successful bidder on the lot, the financing fee for providing the bid may be netted against the full purchase price owing, and in such case Bonhams will report the purchase price net of such financing fee. Third party guarantors are required by Bonhams to disclose their financial interest to anyone whom they are advising in connection with the guaranteed lot.

Ω **Import Duty**
The Ω symbol indicates that the lot is subject to US Customs duty or tariff and/or related import fees payable by the buyer as part of the purchase price. Please refer to the Specialist Department managing the auction for details.

Y **Restricted Materials**
A lot with the Y symbol has been identified at the time of cataloguing as made of or containing certain restricted plant or animal material such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers woods that may be subject to import or export restrictions or may otherwise require the granting of one or more export or import licenses or certificates, or that may be subject to similar restrictions regulating intrastate or interstate transport or trade within the United States at the state or federal level, or may be banned from export or import altogether by some countries. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

◍ **Lot Shown with a Display-Only Part**
A lot with the ◍ symbol may be pictured or displayed with a component, such as a stand, a watchband, or snuff bottle stopper, that is shown for display purposes only and is not part of the lot being offered for sale. In certain instance, the display-only component may be made of or incorporate restricted materials and may be available for personal pick-up, free of charge (separate from the purchased lot) from the saleroom location where the lot was sold. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

W **Oversized Lot**
The W symbol indicates that the lot is oversized or otherwise such that it must be collected from our designated warehouse.
Please refer to the Offsite Sold Property Storage section of the Buyer's Guide for details.

P **Premium ("Purple Paddle") Lot Subject to Restricted Bidding**
Lots bearing the "P" symbol will not be available for online bidding, and bidders wishing to register to bid on such lots must do so in advance and may be required to provide a bank letter of reference or other credentials in advance of being permitted to bid on the lot. If you will not be attending the auction in person, contact the Specialist Department managing the auction or Bonhams' Client Service Office at least one business day in advance of the auction date to arrange a telephone bid or an absentee bid.

Lot symbols appear adjacent to the subject lot number in the catalog and are provided as a convenience to bidders; we do not accept any liability for errors or omissions in marking lots.

## IMPORTANT NOTICE TO BIDDERS

Starting on June 28, 2025, the import into the European Union ("EU") of non-EU origin property of a certain age (and in some categories, property above a certain value) is subject to additional EU regulatory requirements. It is the Buyer's sole and exclusive responsibility to investigate whether property (including any lot) meets the requisite regulatory criteria for import into the EU and to obtain any relevant import(er) license or statement.

Please note that this process is governed by local authorities and may take time. Regardless of any delay in the obtaining of an import(er) license or statement, or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation or rescission of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding import restrictions, requirements, and costs prior to bidding.

Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate import(er) license or statement, however, there is no assurance that any necessary licenses or statements can be obtained.

# Buyer's Guide

## BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959- 4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

### Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates

### Reserve

Unless indicated by the ¤ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a seller that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

### Bidding at Auction

You must be 18 years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, from online bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer (or, for online-only sales, Bonhams' online bidding system) may also execute bids on behalf of the seller up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest hammer price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest hammer price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/ us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

### By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www. bonhams.com/us for details.

In order to bid online in a sale, you must be 18 years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

*Online Bidding Registration for Individuals:* Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US $10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

*Online Bidding Registration for Companies or Other Legal Entities:* You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

### Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/50/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/500/800s

$5,000-10,000.....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/5,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/40/60/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/400/600/800s

$5,000-10,000.....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/4,000/6,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

**The auctioneer (or, for online-only sales, Bonhams' online bidding system) shall have full discretion, as outlined in the Conditions of Sale to split or reject any bid at any time.**

**Currency Converter**
Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

**Buyer's Premium**
A buyer's premium is added to the winning hammer price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning hammer price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment. All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

**Payment**
Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

**Sales Tax**
Buyers must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice if Bonhams is required to collect and remit sales tax in the subject jurisdiction based on our local nexus and applicable law, unless a valid resale number has been furnished. If you wish to use your resale license please contact the Client Services Department for our form.

**Regulated Species Materials**
The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

**COLLECTION OF PURCHASES**
Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time.

If you are sending a third party to collect, please provide details to our Client Services Department prior to your scheduled pickup or we will be unable to release your property.

To schedule collection of purchases:

- **For property from NEW YORK Sales and LOS ANGELES auctions:** please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US), or via email at invoices.us@bonhams.com.

- **For property form BOSTON Sales and MARLBOROUGH auctions:** please use the online scheduler, available at https://skinner.appointlet.com/, or contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamsskinner.com.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

**Handling and Storage Charges**
Storage charges of US $5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

**Shipping & Removal**
Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 14 days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

**Offsite Sold Property Storage**
All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

**FURNITURE/LARGE OBJECTS**
Transfer ……..$75
Daily storage …..$10
Full Value Protection (on Hammer + Premium + tax): 0.3%

**SMALL OBJECTS**
Transfer…….....$37.50
Daily storage……$5
Full Value Protection (on Hammer + Premium + tax): 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

**A. NEW YORK Sales (and New York Online Sales).** Unless you are otherwise notified:

- W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays* will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays. Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- W lots (and additional purchases) from sales occurring on *Thursdays, Fridays* and *Mondays* will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect

W lots from Bonhams by 5pm Eastern Time on Mondays. Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd.
Somerville, NJ 08876

**B. LOS ANGELES Sales (and Los Angeles Online Sales)**

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

  Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

  Address:
  Door to Door Services
  6280 Peachtree St.
  Commerce, CA, 90040

**For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtdusa.com.**

**Payment**
Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at https://www.dtdusa.com/terms-and- conditions and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

**COLLECTION OF PURCHASES FROM WINES AND SPIRITS AUCTIONS**
All alcoholic beverage property, however collected, shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is at least 21 years of age.

Subject to the terms set forth in this section and in the Conditions of Sale, we will make your purchase(s) available for collection in a manner that is commercially reasonable and facilitates the safe handling of the property. The inherent nature of fine wine and spirits requires that due care be taken in storage and handling. We request your partnership in making sure no harm arises during storage or collection. Bottles that are old or unusually shaped need to be collected in person. We shall have professional discretion when the circumstance arises.

**Collection**
Full payment must be received and processed by Bonhams following the close of the auction, prior to release of any purchases.

All purchases must be paid for and removed from Gordon's premises within 30 days of the auction at which they were purchased. Any property not collected within 14 days of the auction in which it was purchased will be subject to storage charges at the then applicable rates charged by Gordan's starting on day 15 following the auction. The buyer agrees to pay such storage charges which may be calculated and invoiced per lot on a daily or monthly basis. Any applicable payments to Gordon's or other designated third party shipper must be paid for in full prior to the release of property.

All purchases must be collected from climate-controlled, off-site storage at the location designated below (unless otherwise noticed to you in writing after the auction). Collection is available only by prior appointment at:

Gordon's Fine Wines
Baker's Best
150 Gould Street
Needham, MA 02494

Please schedule your collection with Gordon's Fine Wines ("Gordon's") directly using the automated scheduler (included with your payment confirmation email which you will receive from Bonhams) at least three (3) business days in advance of your desired collection appointment day. For questions please contact wine@bonhams.com or staff@gordons.com. Contact staff@gordons.com for additional storage or delivery services.

Full payment of all applicable charges must be received prior to release of any purchases. Purchased property will only be released to those over 21 years of age. Valid government issued proof of age will be required. For any third-party collections (i.e. collection by the buyer's authorized agent), an Authorized Release Form must be signed by the buyer of record and submitted to Gordon's prior to collection.

**Local Delivery**
As an ancillary, third-party service, subject to availability, buyers may independently engage Gordon's directly for the packing and delivery of purchases inside Route 495 for a fee. Deliveries are generally available Monday through Friday during normal business hours. All costs associated with delivery must be paid to Gordon's directly. Buyers must arrange for such services directly with Gordan's (or any other the third party service provider of buyer's choice). Such services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them. Purchases will only be delivered to, and must be signed for by an individual who is no less than 21 years of age, and presents satisfactory age identification.

**Shipping**
Buyers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages. Buyers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. Many jurisdictions prohibit or limit the importation of alcoholic beverages, and some jurisdictions require the buyer, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the buyer's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses.

It is the buyer's sole responsibility to collect purchased property or to make independent arrangements for collection and delivery service, and to ensure that such service provider is duly licensed or permitted to transport wine and/or spirits, as the case may be, to the relevant destination. Such third party services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them.

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

**Paddle number (for office use only)**

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.
Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders;** If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

**If successful**
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

**Please email the completed Registration Form and requested information to:**
Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

| | |
|---|---|
| **Sale title:** 20th & 21st Century Art Sale - Evening | **Sale date:** 19 November, 2025 |
| **Sale no.** 30827 | **Sale venue:** New York |

**General Bid Increments:**

| | |
|---|---|
| $10 - 200 .....by 10s | $10,000 - 20,000 .....by 1,000s |
| $200 - 500 .....by 20 / 50 / 80s | $20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s |
| $500 - 1,000 .....by 50s | $50,000 - 100,000 .....by 5,000s |
| $1,000 - 2,000 .....by 100s | $100,000 - 200,000 .....by 10,000s |
| $2,000 - 5,000 .....by 200 / 500 / 800s | above $200,000 .....at the auctioneer's discretion |
| $5,000 - 10,000 .....by 500s | The auctioneer has discretion to split any bid at any time. |

| | |
|---|---|
| Customer Number | Title |
| First Name | Last Name |
| Company name (to be invoiced if applicable) | |
| Address | |
| City | County / State |
| Post / Zip code | Country |
| Telephone mobile | Telephone daytime |
| Telephone evening | |

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) _____

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ | I am registering to bid as a trade client ☐

Resale: please enter your resale license number here
_____ We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):

Address: _____ Country: _____

City: _____ Post/ZIP code: _____

**Please note that all telephone calls are recorded.**

| Type of bid (A-Absentee, T-Telephone) | Lot no. | Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section. | MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only* |
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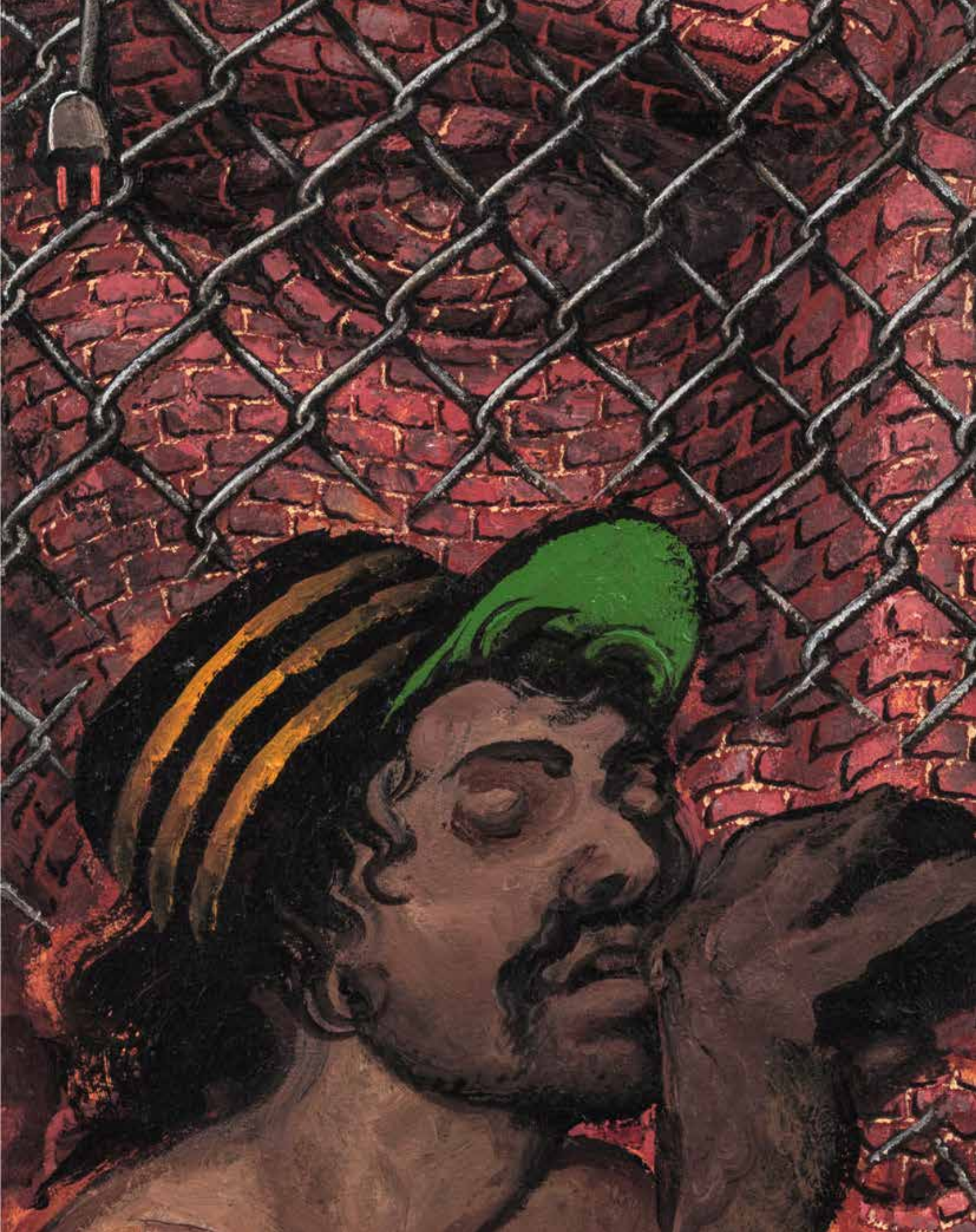
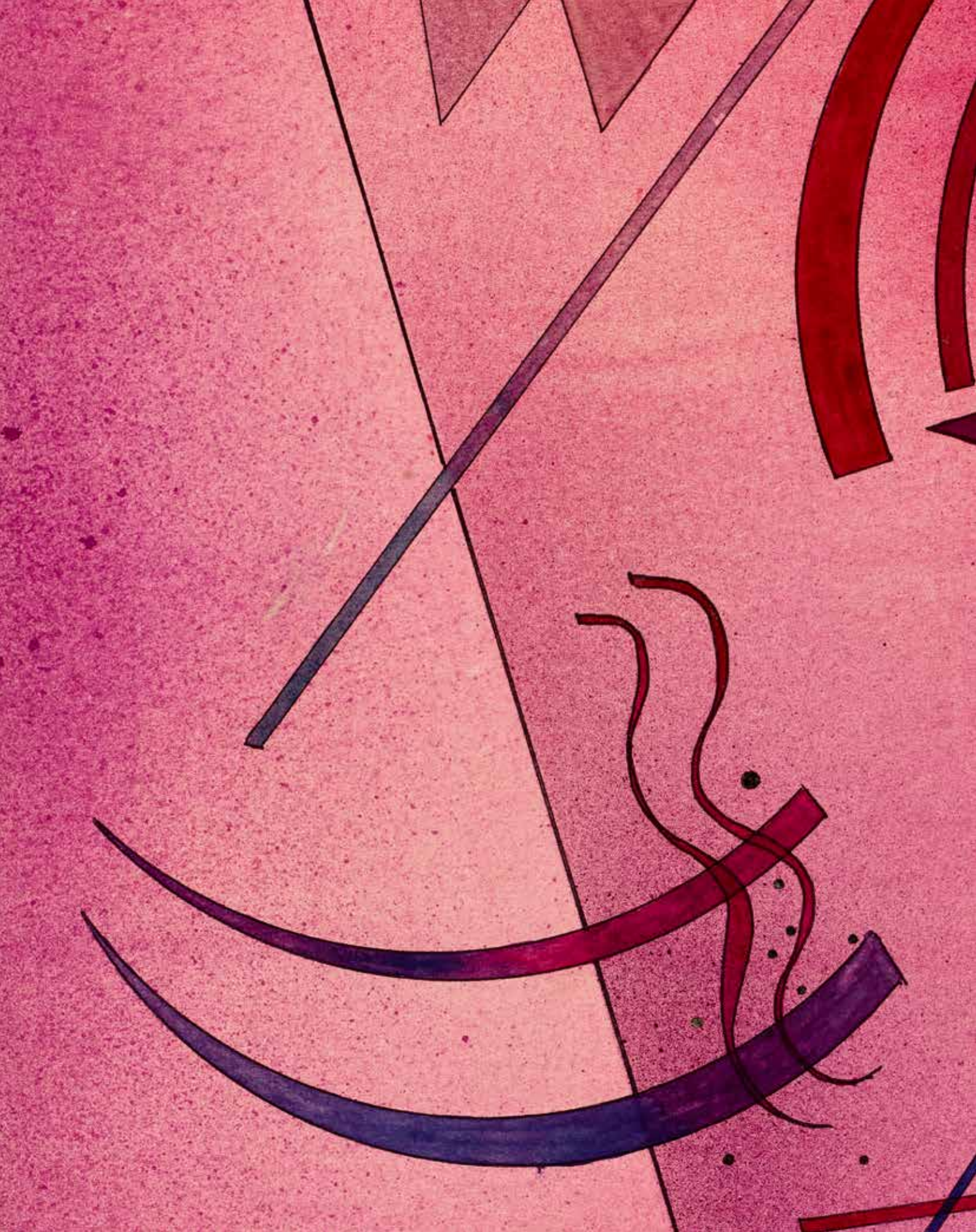
**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

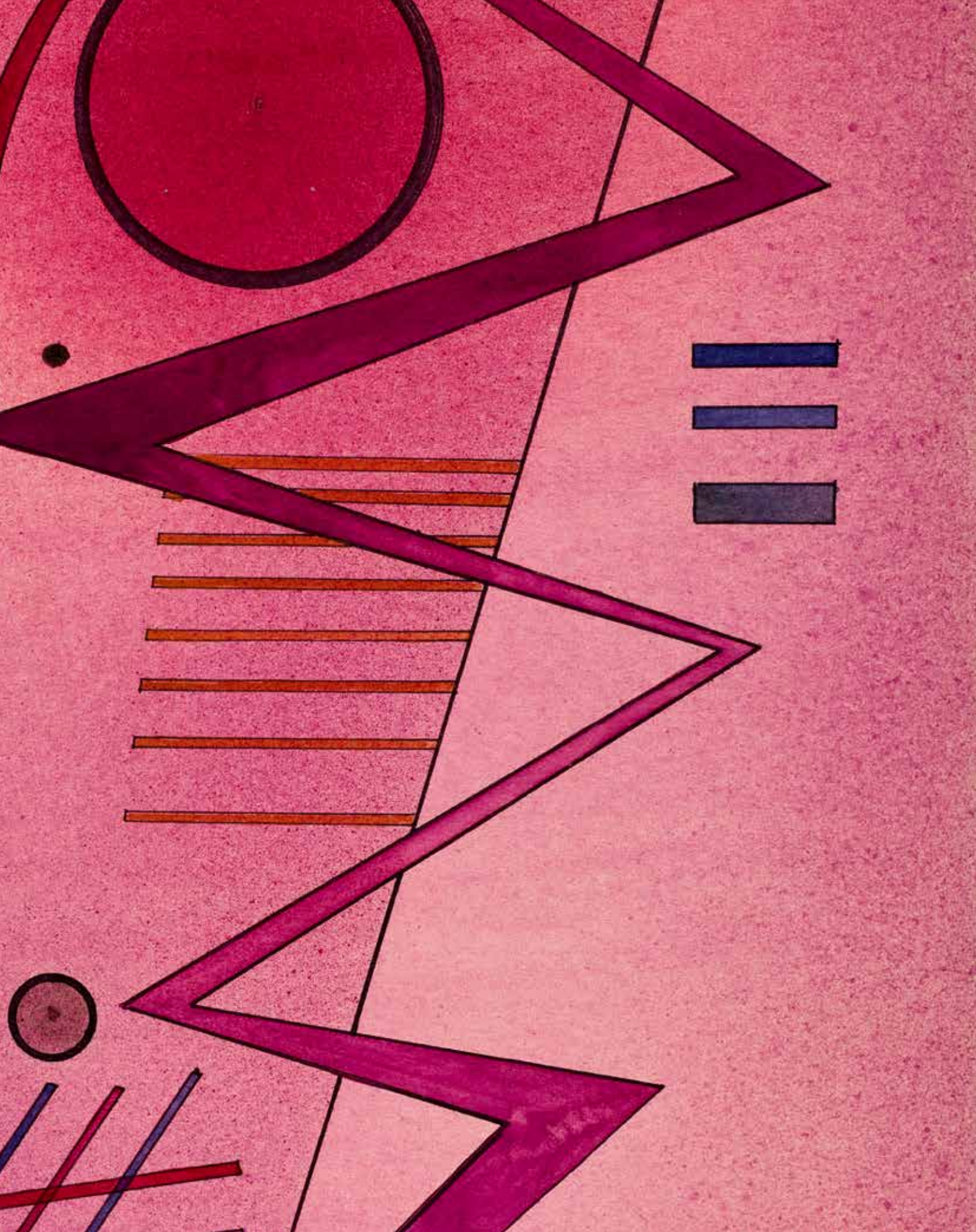
* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

| | |
|---|---|
| Your signature: | Date: |







**Bonhams**
580 Madison Avenue
New York, NY 10022

+1 212 644 9001
bonhams.com

**AUCTIONEERS SINCE 1793**